Music Curriculum
K-5

created for and distributed by

The Federation of Protestant Reformed Christian Schools

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Heritage Christian School

II Chronicles 23:13b “And all the people of the land rejoiced, and sounded with trumpets, also the singers with instruments of music, and such as taught to sing praise.”
Music Curriculum K-5
Title Page
Preface
Scope and Sequence

Kindergarten
Expressive Qualities: Loud and Soft
Expressive Qualities: Appropriate Manner of Singing
Pitch: Warm-up Exercise
Pitch Directing
Rhythm: Steady Beat
Rhythm: Beat of a Song
Activity: Rhythms are Everywhere!
Melody: Pitches High and Low
Melody: Pitches High and Low 2
Melody: Reaching High
Appreciation: Religious or Secular
Appreciation: Listening to and Appreciating Music
Expressive Qualities: Matching Melody to Words
Appreciation: Understanding Words

First Grade
Pitch: Warm-up Exercise
Pitch Directing
Terminology: Teaching about Vocal Groupings
Expressive Qualities: Appropriate Manner of Singing
Rhythm
Rhythm: Tempo
Melody/Notation: Climbing the Scale
Melody: Singing Up and Down
Melody or Harmony
Terminology: Vocal and Instrumental
Expressive Qualities: Following a Director
Terminology: Learning Terms for Tempo
Appreciation: Listening to and Appreciating Music
Appreciation: Religious or Secular
Appreciation: Understanding Words

Second Grade
Expressive Qualities: Following a Director
Pitch: Warm-up Exercise
Pitch Directing
Melody: Pitch and Scale  
Notation: Treble and Bass Clef  
Notation: Note Names  
Rhythm: Beat Patterns  
Rhythm: Meter  
Rhythm: Counting Simple Meters  
Rhythm: Tempo  
Terminology: Learning Terms for Tempo  
Rhythm: Accelerando/Ritardando  
Pitch: Notation Correlation  
Singing Rounds  
Melody: Name That Tune  
Singing Two-Part Harmony  
Expressive Qualities: Dynamics  
Expressive Qualities: Crescendo/Decrescendo  
Expressive Qualities: Appropriate Manner of Singing  
Appreciation: Differentiating Between Types of Songs  
Appreciation: Listening to and Appreciating Music  
Appreciation: Differentiating Between Types of Songs 2

**Third Grade**

Pitch: Warm-up Exercise  
Pitch Directing  
Melody: Name That Tune  
Notation: A Musical Scale: C Major  
Melody: The Body Scale  
Notation: Musical Scales: Major and Minor  
Notation: Quarter, Half, Whole  
Notation: Note Values  
Rhythm: Tempo  
Harmony: Chords: Great Warm-up Exercise  
Singing Four-Part Harmony  
Singing Harmony  
Notation: Half and Whole Steps  
Notation: Sharps and Flats  
Rhythm: Time Signatures  
Rhythm: Meter  
Expressive Qualities: Following a Director  
Dynamics  
Expressive Qualities: Appropriate Manner of Singing  
Appreciation: Five Families of Instruments
Appreciation: Role of Conductor and Director
Appreciation: Listening to and Appreciating Music

**Fourth Grade**

- Pitch: Great Warm-up Exercise
- Pitch: Warm-up Exercise
- Expressive Qualities: Follow a Director
- Expressive Qualities: Appropriate Manner of Singing
- Expressive Qualities: Dynamics
- Pitch: Body Scale
- Rhythm: Tempo
- Rhythm: Creating Rhythms
- Notation: Note Values
- Notation: Note Value Chart
- Notation: Half and Whole Steps
- Notation: Sharps and Flats
- Notation: Key Signatures
- Harmony: Chords: Great Warm-up Exercise
- Singing Harmony
- Singing Four-Part Harmony
- Harmony: Major and Minor
- Harmony: Descants
- Harmony: Singing Descants
- Harmony: Playing Descants
- Appreciation: Five Families of Instruments
- Appreciation: History of Music

**Fifth Grade**

- Pitch: Great Warm-up Exercise
- Pitch: Warm-up Exercise
- Expressive Qualities: Follow a Director
- Expressive Qualities: Appropriate Manner of Singing
- Expressive Qualities: Dynamics
- Melody: Body Scale
- Pitch: Using the Body Scale to Make Music
- Singing Four-Part Harmony
- Notation: Half and Whole Steps
- Notation and Pitch: Intervals
- Notation: Sharps and Flats
- Notation: Key Signatures
- Notation: Minor Scale
- Appreciation: History of Music
Appreciation: Orchestra Vs. Band
Appreciation: Orchestra

Appreciation of Music
A Brief Look at the History of Music
A Look at Classical Music Forms
The Gregorian Chant
Appreciating “The Messiah”

Composer Biographies
George Frederick Handel
Antonio Vivaldi
Johann Sebastian Bach
Franz Joseph Haydn
Wolfgang Amadeus Mozart
Ludwig van Beethoven
Appreciating Ludwig van Beethoven
Franz Schubert
Peter Ilich Tchaikovsky
Sergei Prokofiev

Teacher Materials
Tips for Devotional Singing
Tips for Teaching Rhythm Band
Quick Games to Use to Teach Music
Staff Chart
Note Name Cards
Staff Chart Cards
Flash Cards for Dynamics and Tempo
The Body Scale
The Keyboard
Circle of Fifths
Instrument Flash Cards

Nursery Songs
Little Bo Peep
Twinkle, Twinkle, Little Star
Sing a Song of Sixpence
Brahms’ Lullaby
Oh Where, Oh Where Has My Little Dog Gone?
Six Little Ducks
Little Boy Blue
Mary Had a Little Lamb
Hickory Dickory Dock
Jack and Jill
School is Out
Pop! Goes the Weasel
Lightly Row
Church Bells
Lazy Mary
Baa, Baa, Black Sheep
I Had a Little Nut Tree
Bumblebee
Where is Thumbkin?
Three Blind Mice
The Mulberry Bush
Ten Little Indians
Over in the Meadow
Happy Birthday to You
French Folk Song
The Donkey
Shoo Fly
Hungarian Melody
The Erie Canal
Tambourine
The Train
Reach for the Sky
BINGO
Good Morning
Old MacDonald Had a Farm
Baby Bird
One Elephant Went Out to Play
Hush, Little Baby
The Instruments
Hamsters
Turtles
Do-Re-Mi
Scales and Chords
Religious Songs
Books of the Bible
This is the Day

Bibliography of References and Literature
Glossary
Music Curriculum
Preface

Throughout the history of the church, the people of God have been given the gift of music. David used music to calm his troubled soul. Elisha called for a minstrel to play as he waited for God to guide him. Jehoshaphat led the army of Judah into battle to the sound of the Levites singing praises to God. The children of Judah sang as they dedicated the temple and as they worshipped. Music has been and still is used to comfort, console, celebrate, and teach; but primarily music is used to praise our Almighty God and creator.

Because music plays such an integral part in the life of a child of God, it is appropriate for us to teach covenant children to sing, to play instruments, and to appreciate music. While it is commendable that we designate time in our day for devotional singing, it is also necessary for us to teach children the various elements of music and the language used to communicate about music.

Recognizing that many of our schools do not have a music specialist and that the teaching of music is generally the responsibility of the classroom teacher, we have developed this music curriculum for use in the Kindergarten through fifth grade. Knowing also that the teachers in our schools have varying degrees of musical backgrounds, we have attempted to make the lessons and support materials easy to understand and easy to teach. In addition, we have tried to limit the amount of materials necessary to teach each lesson, so that preparation time and expense is kept to a minimum.

The scope and sequence that is included at the beginning of the curriculum outlines the elements of music that are covered in the lessons. It also lays out at which grade level the various concepts are taught and reviewed.
The lessons are divided by grade level and are sequenced so that the later lessons build on lessons previously presented. Each lesson is designed as a guide, so that each individual teacher can adapt or build on the lessons as he sees fit. The lessons are unscripted to allow the teacher to include individual insights and personalize the instruction. Included in the lessons are several exercises that can be used as warm-ups for devotional singing. Near the end of each grade level are lessons that can be used to enhance musical appreciation.

Supplementary sections include a “Teacher Materials” section which holds tips for devotional singing, tips for rhythm band, flash cards for various concepts, and a variety of songs that can be used for the lessons. There is also a section of support materials entitled “Appreciation of Music.” This includes information about the history of music, as well as biographical information, compositions, and pictures of several composers. Also, included is a glossary of musical terms as a reference for teachers. Finally, there is a bibliography of resources that we have referenced in the lessons and that we have found helpful in our research.

It is our hope and prayer that this information will be helpful to other teachers who wish to instill the love of music and singing in their students. May we all discover, develop, and direct the gift of music to the glory of God!

In Christ’s service,
Music Curriculum
K-5

Goals for Teaching Music

Music is a gift from God which must be discovered, developed, and directed to God’s glory.

♫ Students will recognize that music is a gift from God and is one means by which we can praise Him.

♫ Students will learn to sing expressively with appropriate dynamics.

♫ Students will be trained to correlate the appropriate expressive manner of singing to the words of a song.

♫ Students will become acquainted with the elements of music: rhythm, melody, harmony, expressive qualities, notation, and terminology.

♫ Students will be exposed to various types of music.
  ♫ Students will learn about various composers and their music.
  ♫ Students will be taught to differentiate between different styles of music.
  ♫ Students will listen to various types of music.
  ♫ Students will be taught about the history of music. Including how music was used in the church.

♫ Students will demonstrate an ability to read musical notation.

♫ Students will become more conscious of their own singing voice and learn to sharpen their sense of pitch and tone.

“Let everything that hath breath praise the Lord.” Psalm 150:6a
# Music Curriculum K-5

## Scope and Sequence

**TWL = The Learner Will**

Objectives and terminology listed for one grade level is not necessarily rewritten for higher grade levels.

<table>
<thead>
<tr>
<th>RHYTHM</th>
<th>Kindergarten</th>
<th>First Grade</th>
<th>Second Grade</th>
<th>Third Grade</th>
<th>Fourth Grade</th>
<th>Fifth Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>TLW clap a steady beat to music. TLW clap the rhythm of a song.</td>
<td>TLW clap a steady beat to music. TLW clap the rhythm of a song. TLW clap the rhythm of a song at various tempos.</td>
<td>TLW distinguish the recurring patterns of strong and weak beats. (meter) TLW distinguish between duple meter, triple meter, and quadruple meter when listening to music. TLW be introduced to counting simple meters while listening to music. TLW be introduced to terms that describe tempo.</td>
<td>TLW distinguish between duple meter, triple meter, and quadruple meter when listening to music. TLW read and count simple duple, triple, and quadruple meter notation. TLW be introduced to common time signatures. TLW review the terms that describe tempo.</td>
<td>TLW continue to learn to read rhythmic notation and terms that describe rhythm and tempo through his work in band.</td>
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<table>
<thead>
<tr>
<th>MELODY</th>
<th>Kindergarten</th>
<th>First Grade</th>
<th>Second Grade</th>
<th>Third Grade</th>
<th>Fourth Grade</th>
<th>Fifth Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>TLW imitate simple melodies that they hear both vocally and instrumentally. TLW understand pitch as being the high and low parts of a song.</td>
<td>TLW understand pitch as being the high and low parts of a song. TLW will match vocal and piano pitch. TLW learn to sing a scale.</td>
<td>TLW recognize melodies played in various octaves. TLW recognize that in musical notation note placement on the staff correlates to pitch. TLW learn to notate a scale on a staff.</td>
<td>TLW be introduced to various scales. TLW will begin to differentiate between major and minor scales and songs played in major and minor keys.</td>
<td>TLW will continue to work with major and minor scales. TLW be introduced to various key signatures.</td>
<td>TLW will continue to work with major and minor scales. TLW continue to learn about various key signatures.</td>
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<tr>
<td><strong>HARMONY</strong></td>
<td>TLW learn to distinguish between a simple melody and a song played or sung in harmony.</td>
<td>TLW be introduced to chords. TLW learn to sing in simple 2-part harmony.</td>
<td>TLW be introduced to the 4-part harmony. TLW continue to sing in 2-part harmony.</td>
<td>TLW learn to sing in 2 and 3 part harmony. TLW learn to sing descants.</td>
<td>TLW continue to learn to sing in 2 and 3 part harmony. TLW be encouraged to sing in 2 or 3 part harmony in devotional singing. TLW continue to sing descants.</td>
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<td><strong>EXPRESSIVE QUALITIES</strong></td>
<td>TLW begin to learn to correlate the appropriate expressive manner of singing to the words of a song. TLW learn to differentiate between loud and soft music.</td>
<td>TLW learn to correlate the appropriate expressive manner of singing to the words of a song. TLW follow the cues of a director for singing expressively. TLW be introduced to the terms that describe dynamics.</td>
<td>TLW be able to correlate the appropriate expressive manner of singing to the words of a song. TLW follow the cues of a director for singing expressively. TLW continue to be introduced to the terms that describe dynamics.</td>
<td>TLW be able to correlate the appropriate expressive manner of singing to the words of a song. TLW follow the cues of a director for singing expressively. TLW learn the terms that describe dynamics.</td>
<td>TLW be able to correlate the appropriate expressive manner of singing to the words of a song. TLW follow the cues of a director for singing expressively. TLW understand the terms that describe dynamics.</td>
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<tr>
<td><strong>NOTATION</strong></td>
<td>Staff Treble Clef Bass Clef Note Letter names of notes</td>
<td>Intervals ♮ half steps ♬ whole steps Measures Note Values ♮ whole note ♮ half note ♮ quarter note</td>
<td>Note Values ♮ eighth note ♮ sixteenth note Rests ♮ eighth ♮ sixteenth Time Signatures</td>
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| Time Signatures |  |
|-----------------|  |
| Rests           |  |
| whole           |  |
| half            |  |
| quarter         |  |
| Key Signatures  |  |
| sharp           |  |
| flat            |  |

| Symbols for expressive terms. |
|                               |

| Dynamics |  |
|----------|  |
| All terms listed for second and third grades. |
| Key Signatures |  |
| sharp |  |
| flat |  |

| Note Values |  |
|----------|  |
| eighth note |  |
| sixteenth note |  |

| Rests |  |
| whole |  |
| half |  |
| quarter |  |

| Staff |  |
| measures |  |
| All terms listed for second grade. |

| Measure |  |
| Metronome |  |

| Rests |  |
| whole |  |
| half |  |
| quarter |  |

| Staff |  |
| measures |  |
| All terms listed for second grade. |

| Time Signatures |  |
|-----------------|  |
| Tempo |  |
| All terms listed for third and fourth grades. |

<p>| Band |  |
| Orchestra |  |</p>
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<th>TERMINOLOGY (continued)</th>
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| APPRECIATION (Composers and history of music) | TLW listen to various types of music | TLW understand the difference between secular and Christian music. | TLW listen to various types of music. TLW understand the difference between instrumental and vocal music. | TLW distinguish between psalms, hymns, scripture songs, and praise choruses. TLW be introduced to a composer and his work. | TLW be introduced to the five families of instruments. TLW learn about the role of a director and a conductor. TLW be introduced to a composer and his work. | TLW learn about the characteristics of the 5 families of instruments. TLW be introduced to a composer and his work. TLW learn to play the recorder. TLW begin to look at the history of music. | TLW recognize the various orchestra instruments. TLW be introduced to the orchestra seating arrangement. TLW be introduced to a composer and his work. TLW recognize the difference between an orchestra and a band. TLW be given the opportunity to participate in band. TLW continue to learn about the history of music. |
Objective: The students will learn to differentiate between loud and soft music.

Terminology: ♬ loud ♬ soft

Materials: ♬ flashcards (1 set for each student) ♬ crayons

Procedure:
- ♬ Pass out 1 copy of the flashcard master to each student. Allow them to color and cut out the flashcards.
- ♬ Point out to the students that the object on each card directly correlates with the word on the card. A trumpet makes a loud sound while a flute makes a soft sound.
- ♬ Discuss with the students the variety of things in God’s creation that are loud or soft. You may wish to make a list.
- ♬ Point out to the students that there is similar variety in the music that we sing at school, at church or listen to at home. Tell the students that they will be listening to some examples of this variety.
- ♬ Choose 5 or 6 songs of varying volumes. Play a segment from each song and instruct the children to hold up the appropriate flashcard as each selection is played.

Enrichment:
- ♬ Allow the students to bring a favorite song from home on tape or CD. Have them play their selection for their classmates who will hold up their appropriate flashcard.
LOUD

SOFT
Music Curriculum
Kindergarten: Expressive Qualities

Objective: The students will learn how correlate the appropriate manner of singing to the words of a song.

Terminology: ♫ volume

Materials: ♫ overhead copies of “School is Out” and “Church Bells” (See Teacher Materials)
♫ 2 Psalter numbers that represent different attitudes when sung (#114 and #302)

Procedure:
♫ Teach the students that the words and melody of a song will show us the attitude that we must have when singing. For example, a song about prayer will be sung prayerfully or softly and a song about thanksgiving and praise will be sung spiritedly or loudly
♫ Show the students “School is Out” and “Church Bells” Teach them the words of each song. Point out that words give us clue to the manner in which the song will be sung.
♫ Sing the songs in the appropriate expressive manner with the students.
♫ Read Psalter # 302 vs. 1 and #114 vs. 1 to the students and ask them comment on the way the songs would be sung.
♫ Play the tune of each Psalter for the students. Help them to make the connection between the words and the melody to the manner in which the song must be sung. Sing the songs in the proper expressive manner.
Objective: Students will become sensitive to their own pitch and the pitch of others by singing and listening at the same time.

Terminology: ♪ pitch

Procedure:
- ♪ Tell students that you are going to sing a pitch and that you want them to listen to the sound and try to match it.
- ♪ Sing a pitch and have students match the pitch.
- ♪ Tell students that you are going to sing a pitch and that they should match the pitch. Then, tell them that you will change the pitch to a higher or lower note and that they should listen carefully and try to change their pitch to your pitch. They will have to be singing quite softly so that they can listen at the same time.
- ♪ Sing a pitch and have students match it. While holding that pitch, change to a higher or lower pitch. See if students can match it.
- ♪ When first doing this exercise, it may be helpful to give them a hand signal to show that you are changing the pitch; but, your objective should be to get students to listen to your voice.

Variations:
- ♪ This exercise can also be done by holding a pitch and changing the vowel sounds and having students match the sounds. For example: sing a sustained pitch on La switch to Lo, switch to Le, etc.
Objective: Students will learn to follow the signals of a song leader and adjust their pitch accordingly.

Terminology: ♬ pitch

Materials: ♬ any simple song (see nursery songs in the Teachers’ Materials)

Procedure:
♫ Explain that when you move your arm high up in the air, you want them to make a “Laa” sound with a high pitch. If you put your arm down low, they should make a low sounding “Laa.”
♫ Give them the beginning pitch in a mid-range with your arm straight in front of you. Begin moving your arm up and down, varying the speed of the movements.
♫ Teach students the melody of a simple song by having them sing the melody on “Laa” or “Aah.”
♫ Direct students to sing the pitch of the song by raising and lowering your arm accordingly.
♫ Teach students the cut off signal.

Variations:
♫ This method of teaching the melody of a song can be very affective with most songs, especially to “correct” the melody of songs that were learned incorrectly.
♫ For especially difficult melodies, have students raise and lower their hand along with your directives.
Music Curriculum
Kindergarten: Rhythm

Objective: The students will be taught to clap a steady beat to music.

Terminology: ♩rhythm

Materials: ♩piano music for “Mary Had a Little Lamb”
(See Teacher Materials)

Procedure:
♦ Show the song to the students and teach them the words. Point out that this song has a rhythm or a beat. Tell the students that they will learn how to clap the beat of the song.
♦ Begin clapping with your students. As you clap count 1…2…3…4. Point out to the students that they are clapping a beat. Tell the students that the beat is how time is counted in music.
♦ Ask the students to stop counting, but continue to clap as you begin to sing the song. Sing the song through repeatedly, encouraging the students to join.
♦ Using the overhead show the students that they did not clap on each word, but instead clapped a pattern of beats as they sang. Tell them that this is clapping to the beat of a song.

Enrichment:
♦ Use the overhead of the song to show the students where each beat would land in the piece of music.

Variations:
♦ Use sticks or blocks instead of clapping to tap the beat.
♦ The students can also tap the beat by using a pencil and the four corners of their desk. This will emphasize four beats.
Music Curriculum
Kindergarten — Rhythm

Objective: The students will review clapping a steady beat to music and will learn how to clap the rhythm of a song.

Terminology: ♩ rhythm

Materials: ♩ an overhead copy of “Where is Thumbkin?”
(See Teacher Materials)

Procedure:
♩ Begin with the students by clapping a steady beat to the count of four beats.
♩ As the students clap begin to sing the song to the beat of their claps. Review with the students that they are clapping a steady beat to the music.
♩ Tell the students that they will now be clapping to the beat or rhythm of the words or notes of the song. Sing the song through and demonstrate by clapping to the rhythm of the song, i.e.

Where is Thumbkin? Where Is Thumbkin?
X X X X X  X X X X X
Here I am. Here I am.
X X X  X X X
How are you today, sir? Very Well, I thank you.
X X X X X X X  X X X X X X

Enrichment:
♩ Encourage the students to go home and look for rhythms around the house. A ping-pong game, mom chopping vegetables or even the wagging of a dog’s tail are all rhythms. Challenge them to find their own rhythms.

Variations:
♩ This activity can be done to “Mary Had a Little Lamb”.
Dear Mom and Dad,

We are learning about rhythms in music. Please help me to look around the house to find rhythms. We can then write them in the chart below.

Love,

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Music Curriculum
Kindergarten: Melody
High and Low

Objective: Students will recognize that pitch refers to the high and low parts of a song.

Terminology: ♬ pitch

Materials: ♬ Copy of the song “Up and Down”

Procedure:
♩ Teach the definition of pitch as the high and low notes or parts of a song.
♩ Teach the song “Up and Down.”
♩ Sing the song using the following motions.
   ♩ This is up: stand
   ♩ This is down: sit
   ♩ Let’s go up: stand
   ♩ and down: sit
   ♩ Going up four: Use four positions to get to the standing position.
   ♩ Coming down four: Use four positions to get to the sitting position.
   ♩ Let’s go up to here: All the way up to tiptoes.
   ♩ Let’s come down again: All the way down to sitting.
♩ Point out that as your bodies go up, your voice or the pitch of the song is also going up. When your body goes down, your voice or the pitch also goes down.

(continued)
Variations:

♫ Take the song to the gym. Everyone line up against the wall. Sing the song. Take one step forward for each note that goes up. Take one step backward for each note that goes down.

This is up.  This is down.  Let's go up and down.

Going up four.  Coming down four.

Let's go up to here.  Let's come down again.
Objective: Students will have practice in changing their voices from a low pitch to a high pitch.

Terminology: ♪ pitch

Materials: ♪ stuffed bird or a small picture of a bird

Procedure:
- ♪ Review the meaning of pitch.
- ♪ Teach students that just as God has given each bird a different chirp, He has also given each of us a different sounding voice. But, even with different sounding voices, we can still sing a range of notes or pitches.
- ♪ Practice singing various pitches with students.
- ♪ Have students sit in a circle and introduce the following game to students:
  - ♪ One student will leave the room.
  - ♪ While that student is out of the room, hide the bird behind another student.
  - ♪ Ask the first student to come back into the room. This student will try to find the hidden bird.
  - ♪ Explain that the rest of the students will sing a pitch (la). As the student who is searching for the stuffed bird gets closer to the hidden bird, the pitch will get higher. If he gets farther away, it will get lower.

Variations: This game can also be used as an exercise for crescendo and decrescendo. Try hiding a star and singing “Twinkle, Twinkle Little Star” or hide a dog and sing “Oh, Where, Oh Where Has My Little Dog Gone” As the finder comes closer, the sound gets louder as he goes away from the hidden object, the sound gets softer.
Music Curriculum
Kindergarten: Melody
Reaching High

Objective: Students will recognize that pitch refers to the high and low parts of a song.

Terminology: ♬ pitch

Materials: ♬ Copy of the song “My God Is So Great”

Procedure:
♪ ♬ Review the concept of pitch.
♪ ♬ Teach the song “My God Is So Great.”
♪ ♬ Sing the song using the following motions.
   ♬ My God is so great, so strong and so mighty! There’s nothing my God cannot do. (clap, clap): With clenched fists, start with hands low. Raise hands as the notes go up, lower hands as the notes go down.
   ♬ The mountains are his:, have hands form an upright point
   ♬ The rivers are his:, have hands form a downward point.
   ♬ The stars are his handiwork too:, Point fingers up and down with the melody.
   ♬ Point out that as your hands go up, your voice or the pitch of the song is also going up. When your hands go down, your voice or the pitch also goes down.
My God is so great, so strong and so mighty! There's nothing my God cannot do! (clap, clap)
The mountains are his, the rivers are his, the stars are his handiwork too.
Music Curriculum
Kindergarten: Appreciation
Religious or Secular

Objective: Students will learn the difference between a religious song and a secular song, or non-religious song.

Terminology: ♫ religious ♫ secular

Materials: Copies of the songs “Hickory Dickory Dock” Psalter number 53

Procedure:
♫ Teach students that there are many types of songs that we sing. Even though each and every thing that we do must be done to glorify God, there are some songs that are sung for the special purpose of worshiping and praising God.
♫ Sing Psalter number 53. Explain that this song describes how we are God’s sheep and that he cares for us as a shepherd. Discuss that this song is taken From the Bible (Psalm 23) and that this is a song that we use to praise and glorify God. Because this song is a song from the Bible and it was written to praise God, it is a religious song.
♫ Sing “Hickory, Dickory Dock.” Ask students what this song is about. (A mouse that runs up a clock.) Discuss the fact that this song does not tell about God and was not written to praise God. Instead it is a song that we can sing to learn more about rhythm and rhyme and music. Because this song was not written about God or to praise God, it is called a secular song.
♫ Discuss the fact that when we sing secular songs, we may sometimes add silly motions or sing them in a silly tone of voice, but when we sing religious songs, we must sing them with a reverend attitude.
♫ Continue to teach children to determine the difference between religious and secular songs as you sing throughout the year.
Objective: Students will listen to various types of music.

Materials: ♪ Tapes or CDs or various types of music
♫ Copies of a butterfly, a horse, and an elephant.

Procedure:
♫ Copy pictures of butterfly, horse, and elephant for each student. Have students color them and glue them to craft sticks. (To save time, you can copy them on colored paper and use them without the sticks.)
♫ Explain that some music is very smooth and graceful, like a butterfly; some music is fast and quick and spunky, like a horse; and some music is loud, slow, and plodding like an elephant.
♫ Listen to various pieces of classical music. Have students hold up the animal to show what type of music they think that it is. Here are some examples:
♫ Canon in D by Pachelbel ~ Do you hear the plodding elephant? Do you hear the fluttering butterfly?
♫ Beethoven’s Symphony No. 5; 1st Movement ~ Do you hear the entrance of each horse as it comes closer to you?
♫ This lesson can be done with any number of pieces of music. You can choose your favorites.
Objective: Students will learn that the melody of a song can complement the words. This enables us to praise God through our singing and it also helps us to appreciate the beauty of God’s creation through the sound of the music.

Terminology: ♪ melody ♪ expression ♪ composer

Materials: ♪ Copy of the song “All Things Bright and Beautiful”

Procedure:
♫ Teach students the song “All Things Bright and Beautiful.”
♫ Point out that the tune that you sing the words to is called the melody.
♫ Explain that sometimes the composers (or the people that write the songs) use melodies that help us to think about the words.
♫ Discuss how the melody goes with the words. Here are some points to consider:

♫ Each little flower that opens: (lower notes; could be sung quieter almost shy like a little flower.)
♫ Each little bird that sings: (The notes of little bird almost sound like the song of a bird.)
♫ The river running by: (Once again the notes almost sound like running water.)
♫ That brightens up the sky.: (The notes that rise on the staff sound bright and cheerful.)
♫ The cold wind in the winter, the pleasant summer sun,: (Contrast these two lines. Point out that they are opposites. Now play each line. Can you hear the contrast in the melody?)

(continued)
Variations: Try taking rhythm instruments and playing to the beat of the
song. Then have students choose instruments that fit the mood of the
words or melody. (Ex.: Bells or triangles might imitate the birds or the
river. Sticks or blocks could be used for the cold wind in the winter.)

There are many other songs that could be used in this way.
Consider:
“This is My Father’s World”
“Great is Thy Faithfulness”
All Things Bright and Beautiful

Refrain

G C D G Am D Em C

All things bright and beautiful, all creatures great and small,

G Am D G Am D G

call things wise and wonderful—the Lord God made them all.

G Am Bm Am D

1. Each little flower that opens, each little bird that sings—
2. The purple-headed mountain, the river running by,
3. The cold wind in the winter, the pleasant summer sun,
4. He gave us eyes to see them, and lips that we might tell

G C D7 G D G

he made their glowing colors, he made their tiny wings.
the sunset, and the morning that brightens up the sky.
the ripe fruits in the garden—he made them, every one.
how great is God Almighty, who has made all things well.

Words: Cecil F. Alexander, 1848
Music: The Dancing Master, 1686; harmonized by John Worst, 1974

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Objective: Students will gain a deeper understanding of the words of a Psalter number or Hymn.

Materials: ♪ Pre-selected Psalter number or hymn.

Procedure:
♪ Choose a Psalter number or hymn that is descriptive. Some suggestions are Psalter #392, #418, #334.
♪ Sing the song. Discuss the words of the song. Brainstorm motions that you can do to show the meaning of the words. For example, Psalter #334. “Thy word sheds light (finger up like a candle) upon my path (make a path with hands); A shining light (finger up like a candle), it guides my feet (point to feet); Thy righteous judgments to observe (hands open like a book) my solemn vow I now repeat (prayer hands).”
♪ Sing the song with the motions.
Music Curriculum
First Grade: Melody
Pitch
Warm-up Exercise

Objective: Students will become sensitive to their own pitch and the pitch of others by singing and listening at the same time.

Terminology: ♪ pitch

Procedure:
♪ Tell students that you are going to sing a pitch and that you want them to listen to the sound and try to match it.
♪ Sing a pitch and have students match the pitch.
♪ Tell students that you are going to sing a pitch and that they should match the pitch. Then, tell them that you will change the pitch to a higher or lower note and that they should listen carefully and try to change their pitch to your pitch. They will have to be singing quite softly so that they can listen at the same time.
♪ Sing a pitch and have students match it. While holding that pitch, change to a higher or lower pitch. See if students can match it.

Variations:
♪ This exercise can also be done by holding a pitch and changing the vowel sounds and having students match the sounds. For example: sing a sustained pitch on La switch to Lo, switch to Le, etc.
Objective: Students will learn to follow the signals of a song leader and adjust their pitch accordingly.

Terminology: ♫ pitch

Materials: ♫ any simple song (see nursery songs in the Teachers’ Materials)

Procedure:
♫ Explain that when you move your arm high up in the air, you want them to make a “Laa” sound with a high pitch. If you put your arm down low, they should make a low sounding “Laa.”
♫ Give them the beginning pitch in a mid range with your arm straight in front of you. Begin moving your arm up and down, varying the speed of the movements.
♫ Teach students the melody of a simple song by having them sing the melody on “Laa” or “Aah.”
♫ Direct students to sing the pitch of the song by raising and lowering your arm accordingly.
♫ Teach students the cut off signal.

Variations:
♫ This method of teaching the melody of a song can be very affective with most songs, especially to “correct” the melody of songs that were learned incorrectly.
♫ For especially difficult melodies, have students raise and lower their hand along with your directives.
Objective: Students will learn the meanings of the terms solo, duet, trio, and quartet. In addition, students will become more comfortable singing in small groups.

Terminology: ♫ solo ♫ duet ♫ trio ♫ quartet

Materials: ♫ Small cards with the words solo, duet, trio, and quartet. You can copy the cards below onto card stock paper and laminate them to protect them.

Procedure:
♫ Teach students the definitions of the terms solo, duet, trio, and quartet.
♫ Put the small word cards in a basket.
♫ Occasionally during music time or devotional singing time, give students the opportunity to choose a card. If they choose the duet card, they should choose one friend to sing along with them, etc.
♫ Continue to do this throughout the year and students will become familiar with the terms.
Music Curriculum
First Grade: Expressive Qualities

Objective: The students will learn to correlate the appropriate manner of singing to the words of a song.

Terminology: ♫ expressive

Materials: ♫ overhead copy of Psalter #227
(or a numbers that is familiar to your students)

Procedure:
♫ Review with your students words that relate to expression (loud/soft, slowly/quickly, reverently/joyfully). Explain that making these distinctions while singing results in the song being sung according to the author’s purpose.
♫ Show the students the overhead copy of Psalter #227. Read the words aloud to the students or have them read the words with you. Ask the students to come to a conclusion as to how the song must be sung. Encourage them to use the above vocabulary as they make a decision.
♫ After the students have decided on the appropriate expressive manner, sing the song together.

Variations:
♫ The students may read the words chorally using proper expression, prior to singing.
♫ Allow the students to choose a favorite Psalter number rather than working with a pre-selected song.
Music Curriculum
First Grade: Rhythm

Objective: The students will review how to clap a steady beat to music and how to clap to the rhythm of a song.

Terminology: ♪ rhythm

Materials: ♪ two sticks (craft sticks or pencils) for each student
♫ a piece of music in 4/4 time
(See Teacher Materials)

Procedure:
♫ Select a piece of music in 4/4 time. Teach the song to the students and then sing it with them.
♫ The first time the song is sung have the students put one stick in each hand alternating taps to the beat of the music.
♫ Repeat the song a second time instructing the students to hold both sticks in one hand, this time tapping to the rhythm of the song.

Enrichment:
♫ Create a drum with your students. Use a variety of materials from coffee cans to oatmeal canisters.

Variations:
♫ Have the students tap the beat on a partner’s back.
Objective: The students will be able to identify the tempo of a song and will clap the rhythm at varying tempos.

Terminology: ♩ tempo (slow, medium, fast)

Materials: ♩ tempo flashcards.
            ♩ piano music for “Lightly Row”
            (See Teacher Materials)

Procedure:
            ♩ Write the word tempo on the board. Explain that tempo is the speed at which a piece of music is sung or played. Tell the students that they will learn about three tempos: slow, medium and fast.
            ♩ Play “Lightly Row” at each tempo. Point out each tempo as it is played.
            ♩ Play “Lightly Row” through a second time, changing tempos as you play. Instruct the students to hold up their cards as they identify the correlating tempo.
            ♩ Play the selected song three times at random tempos. Have the students use their cards to identify the tempo each time the song is played and then have them clap to the rhythm of the song.

Enrichment:
            ♩ Choose a piece of music with varying tempos. Have the students raise their flash cards as they identify each tempo.

Variations:
            ♩ Choose three songs with varying tempos.
SLOW

MEDIUM

FAST
Objective: Students will learn the basic concept of an ascending and descending scale.

Terminology: ♩ scale

Materials: ♩ “Climbing the Scale” worksheet
            ♩ fuzzy yarn balls (optional)
            ♩ 1” pipe cleaners or pieces of yarn (optional)

Procedure:
♩ Teach students to sing a song on la.
♩ Discuss the idea that songs can be sung as ascending or descending pitches.
♩ Glue fuzzy balls and pipe cleaners on the worksheet, (or color the circles and draw in lines for the notes on the stairs).
♩ Sing the song “Climbing the Scale” touching the balls as you sing each pitch, (ascending with the first verse, descending with the second verse).
♩ Point out the as the notes climb the stairs, your voice has to climb also.
Climbing the Scale

Use the circles on the stairs to climb the scale while you sing “Climbing the Scale”.

“Climbing the Scale”
We climb the scale up to the top!
As we come down our voices drop!
Music Curriculum
First Grade: Melody
“Singing Up and Down”

Objective: Students will become more aware of vocal pitch and pitch changes in a melody.

Terminology: ♩ pitch ♩ melody

Materials: ♩ Simple familiar songs such as “Hickory, Dickory, Dock” (See teacher materials.)
         ♩ Shaving cream

Procedure:
♫ Teach that the tune of a song is called the melody.
♫ Teach the concept of pitch and the importance of everyone singing the same pitch.
♫ Point out that in a melody, the pitch goes up and down.
♫ Put a squirt of shaving cream on each student’s desk. Have them smear it around. Sing a simple melody with the students and have them “track” the melody in the shaving cream with their finger.
♫ You can continue to do this with various songs until the shaving cream disappears.

Variations:
♫ Try doing this with finger paint on paper and let it dry. Display these compositions with the phrase “Name This Tune!” Let students from other classes try to guess the tune by the up and down design.
Music Curriculum
First Grade: Melody or Harmony

Objective: Students will learn to distinguish between a song played in unison and a song played in harmony.

Terminology: ♫ melody   ♫ harmony   ♫ unison

♫ CD or cassette player
♫ MELODY and HARMONY cards (Have students make their own or copy the cards in the manual.)

Procedure:
♫ Teach the definitions of unison, melody, and harmony.
♫ Listen to track #1 on the CD or tape (Psalter #261). Point out that there are two instruments playing and that they are both playing the melody.
♫ Listen to track #9 on the CD or tape. Point out that verse one is one instrument playing just the melody. On verse two a second instrument joins with a different tune that goes with or harmonizes with the tune of the first instrument. This is called harmony.
♫ Have students make cards with the words MELODY and HARMONY on them. Listen to other songs on the CD or tape and have students hold up cards to indicate melody or harmony on each song or verse.

Some of the songs on this tape with harmony:
♫ Track #s 14, 15, 19, 21, 25, 29 (and possibly others.)

Variation: Take out your Psalter and sing along.
Music Curriculum
First Grade: Terminology
Vocal and Instrumental

Objective: Students will learn the terms vocal and instrumentals.

Terminology: ♪ vocal ♪ instrumental

Materials: ♪ Copy of the song “This is the Day”
♫ Rhythm instruments

Procedure:
♫ Teach students the terms vocal and instrumental music.
♫ Have students sing the song, “This is the Pay.”
♫ Sing the song again, this time singing the first part and playing the echo with rhythm instruments.
♫ Discuss times when you might hear instrumental music (i.e.: before and after church, at a band concert, on tapes or CDs, etc.) and times when you might hear vocal music (i.e.: singing in church or school, tapes or CDs).

Variations: Listen to both vocal and instrumental music while students are doing seat work, or during lunch times. Point out examples of vocal and instrumental music.
This Is the Day

1. This is the day, this is the day that the Lord has made, that the Lord has made, we will rejoice, we will rejoice and be glad in it, and be glad in it. This is the day that the Lord has made.

2. This is the day, this is the day when he rose again, when he rose again, we will rejoice, we will rejoice and be glad in it, and be glad in it. This is the day when he rose again.

3. This is the day, this is the day when the Spirit came, when the Spirit came, we will rejoice, we will rejoice and be glad in it, and be glad in it. This is the day when the Spirit came.
Music Curriculum
First Grade: Expressive Qualities
(Following a Director)

Objective: The students will be able to sing expressively using a director’s cues.

Terminology: ♪ director

Materials: ♪ large craft sticks (2 per student)
           ♪ colored construction paper
           ♪ glue ♪ scissors

Procedure:
   ♪ Teach the students that a director is the leader of a choir or band. Tell them that the motions that the director makes with his or her hands instruct the members of the group how to sing or play.
   ♪ Have the students create their own set of "director’s hands". Instruct each student to trace his or her hands onto a piece of heavy construction paper. After their hands have been traced give them time to cut them out and glue them onto the craft sticks.
   ♪ Use the guide below or your own methods to introduce the students to some basic directing cues.
      1. one hand quickly tapped forward = begin to sing
      2. hands gradually brought toward you = get louder
      3. hands gradually pushed forward = get softer
      4. one hand circled and closed = stop or cut-off
   ♪ Demonstrate the above cues and have the students use their "hands" to mimic your actions.
After the students are comfortable with the motions write the following words on the board. START, LOUDER, SOFTER, STOP. Instruct the students to make the appropriate motions as they are pointed to on the board.

Conclude the lesson by choosing a Psalter number that the students have memorized. Sing the song through once. The second time through give them various cues at random times, instructing them to alter their singing accordingly.

Variations:

- Allow the students to work in partners to practice the director’s cues.
- The final Psalter number may be sung using the correct cues rather than random cues.
Music Curriculum
First Grade: Terminology
Learning Terms for Tempo

Objective: Students will learn that tunes can be sung or played at different tempos.

Terminology: ♫ largo ♫ moderato ♫ allegro

Materials: ♫ Copy flash cards for the above listed terms. (Note cards are in the teacher materials section.)
♫ Copy of a simple nursery song from the Teacher Materials section

Procedure:
♫ Teach the definitions of the terms largo, moderato, and allegro.
♫ Teach students the nursery song.
♫ Sing the song, allowing students to pick the tempo.
♫ After singing the song at different tempos, discuss the fact that it is sometimes fun to sing that song at different tempos. With this song and many others, you can sing them at different tempos. However, there are some songs that are more appropriately sung at a specific tempo, because they are prayerful songs, sad songs, or jubilant songs. For example:
♫ Psalter numbers 379, 380, 100, and 114 are more appropriately sung in a slower tempo (largo).
♫ Psalter numbers 383, 378, 334, and 292 are more appropriately sung at a medium tempo (moderato).
♫ Psalter numbers 409, 407, 375, and 261 can easily be sung at a faster tempo (allegro).
♫ Stress the idea that even if a song is sung at a faster pace, it must still be sung reverently if it is a song of praise.
♫ Continue to use these terms in your devotional singing by posting them and have students tell you if they think a certain song should be sung at a particular tempo.
Music Curriculum
First Grade: Listening to and Appreciating Music

Objective: Students will listen to a variety of music.

Materials: ♪ Tapes or CDs of various types of classical music.

Procedure:
♫ This is a mini-lesson that can be done very quickly between other lessons. It would be beneficial to do this exercise before handwriting to loosen up fingers or after handwriting to help relax tense fingers.
♫ Choose a piece of music, almost any classic piece will work.
♫ While you play the music, use finger motions to express the rhythm of the music. For example:
  ♫ largo: open hands, broad sweeping motions.
  ♫ moderto: loose fist with steady wrist movements.
  ♫ vivace: open fingers with fluttering fingers.
♫ One suggestion: Handel “Suite in D Major.
♫ Have fun! Don’t be afraid to loosen up!
Music Curriculum
First Grade: Appreciation
Religious or Secular

Objective: Students will review the difference between a religious song and a secular or non-religious song.

Terminology: ♪ religious  ♪ secular

Materials: ♪ Class Chart (either as an overhead transparency or enlarged on poster board)
♫ Psalter
♫ Nursery song of your choice

Procedure:
♫ Teach students that there are many types of songs that we sing. Even though each and every thing that we do must be done to glorify God, there are some songs that are sung for the special purpose of worshiping and praising God.
♫ Review the difference between a religious song and a secular song.
♫ Sing a Psalter number. Discuss how that song is a song of praise to God.
♫ Sing a nursery song. Discuss the fact that this song does not tell about God and was not written as a song of praise to God. Instead it is a song that we can sing to learn more about rhythm and rhyme and music. Because this song was not written about God or to praise God, it is called a secular song.
♫ Discuss the fact that when we sing secular songs, we may sometimes add silly motions or sing them in a silly tone of voice, but when we sing religious songs, we must sing them with a reverend attitude.
♫ Introduce the class chart to students. Have children suggest songs that can be added to the chart as religious songs or as secular songs.
♫ Continue to teach children to determine the difference between religious and secular songs as you sing throughout the year.
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Music Curriculum
First Grade: Appreciation

Objective: Students will gain a deeper comprehension of the words of a Psalter number or Hymn.

Materials: ♫ Pre-selected Psalter number or hymn. ♫ Art supplies

Procedure:
♫ Choose a Psalter number or hymn that is very descriptive. Some suggestions are: Psalter #286, #404, #409, “All Things Bright and Beautiful.”
♫ Sing the song. Talk about the “pictures” that you can visualize in the song.
♫ Divide the song into parts and have students create pictures to go with their part. Add the text to the page and bind the pages into a class book.

Variations:
♫ Create a class mural and have each student work on a section. Have students illustrate the song. Glue the words onto the mural in the appropriate places.
Objective: The students will learn to follow the cues of a director for singing expressively.

Terminology: ♩ director

Materials: ♩ pretzel rods ♩ large marshmallows

Procedure:
♫ Distribute one pretzel rod and one marshmallow to each student. Have them put the marshmallow on the end of the pretzel rod to create a director’s baton.
♫ Once the baton has been made, discuss with the students how and why a director uses a baton. Choose a few songs to sing and give different students the opportunity to cue in or direct the rest of the class. Have them use the previously listed cues (see the lesson on “following the director’s cues” in the 1st grade section) to add expression to the singing.
♫ After the lesson is complete, eat your batons!

Variations:
♫ Assign the students a partner and give them the opportunity to practice directing.
Objective: Students will become sensitive to their own pitch and the pitch of others by singing and listening at the same time.

Terminology: ♫ pitch

Procedure:
♫ Tell students that you are going to sing a pitch and that you want them to listen to the sound and try to match it.
♫ Sing a pitch and have students match the pitch.
♫ Tell students that you are going to sing a pitch and that they should match the pitch. Then, tell them that you will change the pitch to a higher or lower note and that they should listen carefully and try to change their pitch to your pitch. They will have to be singing quite softly so that they can listen at the same time.
♫ Sing a pitch and have students match it. While holding that pitch, change to a higher or lower pitch. See if students can match it.

Variations:
♫ This exercise can also be done by holding a pitch and changing the vowel sounds and having students match the sounds. For example: sing a sustained pitch on La switch to Lo, switch to Le, etc.
♫ Do this exercise using a piano or keyboard. Give the pitch on the piano, and then continue to change the pitch. Have students hold a sustained note and change pitch without taking a breath.
Music Curriculum
Second Grade: Pitch

Objective: Students will learn to follow the signals of a song leader and adjust their pitch accordingly.

Terminology: ♩ pitch

Materials: ♩ any simple song (see nursery songs in the Teachers’ Materials)

Procedure:
♩ Explain that when you move your arm high up in the air, you want them to make a “Laa” sound with a high pitch. If you put your arm down low, they should make a low sounding “Laa.”
♩ Give them the beginning pitch in a mid range with your arm straight in front of you. Begin moving your arm up and down, varying the speed of the movements.
♩ Teach students the melody of a simple song by having them sing the melody on “Laa” or “Aah.”
♩ Direct students to sing the pitch of the song by raising and lowering your arm accordingly.
♩ Teach students the cut off signal.

Variations:
♩ Have students take turns directing. See if they can “direct” a tune.
♩ This method of teaching the melody of a song can be very affective with most songs, especially to “correct” the melody of songs that were learned incorrectly.
♩ For especially difficult melodies, have students raise and lower their hand along with your directives.
Music Curriculum
Second Grade: Melody/Notation
Pitch and Scale

Objective: Students will be trained to listen to the notes of a melody and learn that as the notes ascend on the musical staff, the pitch also rises. In addition, they will also be introduced to a scale.

Terminology: ♩note ♩pitch ♩scale ♩middle C

Materials: ♩ an overhead copy of the song “Pussy Willow”

Procedure:
♩ Show the song to the students and teach the words of the song to the students.
♩ Point out that this is a chant that starts on middle C. Also teach that each phrase of the song is sung on a higher note, so that the notes of the melody climb just as the notes on the staff climb. Point out that the “meows” at the end of the song are sung to a musical scale.
♩ Sing the song. Begin with students in a crouching position. Rise slowly with each measure, finally standing up when you reach high C. When singing the meows in the last two measures, slowly return to the crouching position.

Enrichment:
♩ Make an overhead of the diagram of piano keys and show how the notes of the song would be played on the piano.

Variations:
♩ This activity can be done with students in their seats, raising their hands one level for each measure.
♩ This activity can be sung to “Do-Re-Mi” or “Jacob’s Ladder.”
Pussy Willow

I know a little pussy, Her coat is silver gray; She lives down in the meadow,

Not very far away. Although she is a pussy, She'll never be a cat,

For she's a pussy willow, Now what do you think of that?*

Meow, meow, meow, meow, meow, meow, meow, meow, meow, Scat!

This song is begun with all players in a crouching position. Rise slowly with each measure, finally standing up at *. Slowly return to crouch, arriving on the last “meow.” At “Scat” jump up and clap hands high over head.
We are climbing Jacob’s ladder. We are climbing Jacob’s ladder.
Climbing, climbing, higher, higher. Climbing, climbing, higher, higher.
Drawing closer to my Savior. Drawing closer to my Savior.

We are climbing Jacob’s ladder. Children of the Lord.
Climbing, climbing, higher, higher. Children of the Lord.
Drawing closer to my Savior. Children of the Lord.
Objective: Students will learn about the treble and the bass clef and their placements on the staff.

Terminology: ♪ bass clef   ♪ treble clef

Materials: ♪ cards with treble and bass clefs (or overhead of the treble and bass clef in the staff chart kit)
♫ staff chart
♫ overhead copy of “Old MacDonald Had a Farm”

Procedure:
♫ Teach about the treble clef and bass clef on the staff. Using the cards, show their placements on the staff. (To show even more clearly, make an overhead of the treble and bass clefs and tape them to the staff lines on the staff chart.)
♫ Show students the overhead of the song “Old MacDonald.” Sing it the normal way first.
♫ Explain that most often the melody is written on the treble clef staff, but in this song it is written on both staffs.
♫ Now divide the class into two groups. Have one group sing the notes that are written on the treble clef and the other group sing the notes on the bass clef.

Variations:
♫ Other songs that would be fun to sing are included.
OLD MAC DONALD

Old Mac Donald had a farm E-I-E-I-Oh!

On this farm he had some chicks E-I-E-I-Oh!

Treble Clef

Bass Clef
DEEP-SEA DIVING

Diving to the bottom of the sea is fun.

Breathing through a rubber hose until I'm done.

THE ICE CREAM CONE

I would like an ice cream cone. I would like an ice cream cone.

I would like an ice cream cone. Right away!
A RIDDLE

Po-ets and pigs! Po-ets and pigs! What is the diff’rence, think?

Po-ets all have pen and ink! Pigs all have a pen and “oink”!
Objective: Students will learn to identify and name the notes on a staff.

Terminology: ♬ staff ♬ note names

Materials: ♬ overhead copies of 8 quarter notes
            ♬ staff chart
            ♬ overhead copy of the song “This is the Day”

Procedure:
全世界Show the overhead of the song “This is the Day.” Sing the song.
全世界Use the song to review the treble clef and the bass clef. Point out the notes on the staff. Explain that the location of the note on the staff tells the musician how high or high low to play or sing the note. Note that some notes are on the line and some are in the spaces. Each of these note locations have a name.
全世界Teach the names of the notes while taping a scale using the overhead notes on the staff chart. Point out that there are only eight names and that these names are repeated in each octave.

Example:
Teach the acronym for the space notes and the acrostic for the line notes.

Sing the C major scale using the names of the notes.

Variations:
Other songs that would be fun to sing are included.
241  

This Is the Day

Capo 1: E7(E5) May be sung antimphonally

1. This is the day, this is the day that the Lord has made, that the
2. This is the day, this is the day when he rose again, when he
3. This is the day, this is the day when the Spirit came, when the

Lord has made; we will rejoice, we will rejoice and be
rose again; we will rejoice, we will rejoice and be
Spirit came; we will rejoice, we will rejoice and be

This is the day that the
glad in it, and be glad in it.
This is the day when he
glad in it, and be glad in it.
This is the day when the
glad in it, and be glad in it.

The Lord has made, we will rejoice and be glad in it;
rose again, we will rejoice and be glad in it;
Spirit came, we will rejoice and be glad in it;

This is the day, this is the day that the Lord has made.
This is the day, this is the day when he rose again.
This is the day, this is the day when the Spirit came.
Music Curriculum
Second Grade: Rhythm
(Patterns of strong and weak beats)

Objective: The students will be able to distinguish the recurring pattern of weak and strong beats (meter).

Terminology: ♩ meter

Materials: ♩ piano music for “Jack and Jill”
            (See Teacher Materials)
            ♩ poem worksheet
            ♩ stickers (small dots and large dots)

Procedure:
♩ Read the poem to the students, putting emphasis on the strong beat (1st word). Then have the students recite the poem as a class imitating the manner in which the poem was first read.
♩ After reading the poem point out to the students that this poem has a pattern of strong and weak beats. Emphasize this pattern by reciting the poem a third time. This time clap with the strong beats and snap with the weak beats.
♩ When the students have experimented with the strong and weak beat pattern, pass out the poem pattern worksheet. Instruct the students to stick a large sticker under the strong beat and a small sticker under the weak beat.
♩ Tell the students that this pattern of strong and weak beats is also found in music. It is called meter.
♩ After the worksheet has been completed sing the song with your students.

Enrichment:
♩ Pass out a copy of the music for “Jack and Jill”. Instruct the student to circle the words that are sung on a strong beat.
"Jack and Jill"
Poem Worksheet

Jack and Jill went up the hill,
To fetch a pail of water,
Jack fell down and broke his crown,
And Jill came tumbling after.
Then up got Jack and said to Jill,
As in his arms he took her,
"Brush off that dirt for you're not hurt,
Let's fetch that pail of water."
So Jack and Jill went up the hill,
To fetch the pail of water,
And took it home to mother dear
Who thanked her son and daughter.
Music Curriculum
Second Grade: Rhythm
(duple, triple and quadruple meter)

Objective: The students will be introduced to duple, triple and quadruple meter.

Terminology: ♪ duple meter ♪ triple meter ♪ quadruple meter

Procedure:
♫ Review with you students that meter is a pattern of beats within a piece of music.
♫ Tell the students that there are three main types of meter within music: duple meter, triple meter and quadruple meter.
♫ Explain the beat pattern within each of these meters to the students. (Use glossary)
♫ Tell the students that they will be practicing the different beat patterns with a partner. Choose partners and have them face each other. The students will clap hands with their partner, indicating a strong beat. They will then clap their own hands, indicating a weak beat. Repeat this with triple meter and quadruple meter.
♫ Once you feel that the students have a grasp of the concept, call out duple, triple or quadruple meter, inciting the appropriate clap from the students.
Objectives: The students will learn to count simple meters while listening to music.

Terminology:
- ♪ duple meter
- ♪ triple meter
- ♪ quadruple meter

Materials:
- ♪ rhythm band instruments
- ♪ choose three songs in 2/4, 3/4, and 4/4 time
  (See Teacher Materials)

Procedure:
- ♪ Pass out the rhythm band instruments. Pass sticks or blocks out to half of the students and triangles to the other half.
- ♪ Review duple, triple and quadruple meter. Duple meter would be played with the sticks playing the strong beat (1st) and the triangles playing the weak beat (2nd). Follow the same pattern with triple and quadruple meter. Teach the students that triple meter follows a strong-weak-weak beat pattern and quadruple meter follows a strong-weak-weak-weak beat pattern.
- ♪ Choose a song in either duple, triple or quadruple meter (2/4, 3/4, or 4/4 time). Play the song on the piano and have the students use the rhythm band instruments and the above patterns to play the song.

Variations:
- ♪ Choose a Psalter number or familiar hymn. Use the rhythm band instruments to play the song. When students are not playing their instrument, but are on the offbeat, have them tap the air.
For example, a song about turtles is played more slowly than a song about hamsters. Also point out that the tempo is also affected by the beat pattern in the song. “Pop! Goes the Weasel” has a livelier beat pattern than “Church Bells”.

♪ After the songs have been shown to the students, teach them the words and sing them together. As the students sing have them hold up the appropriate flash card.

Variations:

♪ Use the flash cards during devotional singing. Allow one student to choose a flash card and sing a selected song accordingly.

♪ Frequently review these terms during music time. Select a song for the students to sing. (Many songs with indicated tempos are found in the teacher materials section.) Allow them to use their flashcards to determine the tempo of the song.
Music Curriculum
Second Grade: Rhythm (Tempo)

Objective: The students will be introduced to terms that describe tempo. They will be able to identify those tempos in music.

Terminology: ♩ tempo ♩ largo ♩ andante
♩ moderato ♩ allegro ♩ presto

Materials: ♩ Tempo flash cards.
♩ overhead copies of songs in various tempos
(See Teacher Materials)

Procedure:
♩ Review with students the meaning of tempo. Ask them to recall words that describe tempo.
♩ Tell the students that there are more words to describe tempo. Point out that the word that describes the tempo of the song is always found at the top of a piece of music. It tells us how the song must be sung or played.
♩ Teach the students the meaning of each tempo term. After the definitions are taught, pass out a set of flashcards to each student. Have them cut out and color the flash cards. Review the definitions as the students work.
♩ Show the students the overhead copies of the songs in the five tempos. Ask the students to identify the tempo of each piece of music. Ask them to recall the meaning of that word. As you show the songs in various tempos work with them to explain why a particular piece of music is assigned a particular tempo. Point out that the words of a song affect the tempo.
Objective: Students will learn that tunes can be sung or played at different tempos.

Terminology: ♬ largo ♬ moderato ♬ allegro

Materials: ♬ Copy flash cards for the above listed terms. (Note cards are in the teacher materials section.)
 meddling of a simple nursery song from the Teacher Materials section

Procedure:
  ♬ Teach the definitions of the terms largo, moderato, and allegro.
  ♬ Teach students the nursery song.
  ♬ Sing the song, allowing students to pick the tempo.
  ♬ After singing the song at different tempos, discuss the fact that it is sometimes fun to sing that song at different tempos. With this song and many others, you can sing them at different tempos. However, there are some songs that are more appropriately sung at a specific tempo, because they are prayerful songs, sad songs, or jubilant songs. For example:
    ♬ Psalter numbers 379, 380, 100, and 114 are more appropriately sung in a slower tempo (largo).
    ♬ Psalter numbers 383, 378, 334, and 292 are more appropriately sung at a medium tempo (moderato).
    ♬ Psalter numbers 409,407, 375, and 261 can easily be sung at a faster tempo (allegro).
  ♬ Stress the idea that even if a song is sung at a faster pace, it must still be sung reverently if it is a song of praise.
  ♬ Continue to use these terms in your devotional singing by posting them and have students tell you if they think a certain song should be sung at a particular tempo.
Music Curriculum
Second Grade: Rhythm
(accelerando/ritardando)

Objective: The students will learn to distinguish between accelerando and ritardando.

Terminology: ♫ accelerando       ♫ ritardando

Materials: overhead copy of "I Will Sing unto the Lord"
(See Teacher Materials)

Procedure:
♫ Show the song to the students and teach them to words.
♫ Point out that this song has varying tempos. The beginning section moves more quickly than the second two sections.
♫ Teach the students that accelerando means to speed up and ritardando means to slow down. Point out that both tempo variations are found in this song.
♫ Instruct the students to stand in a line. Appoint one student to be the leader. Have him or her lead the students around the room, singing the song through twice. Tell the leader to change speeds as the song accelerates or ritards.

Enrichment:
♫ Using the overhead copy of the song point out that the variation in speeds correlates to the change in note values.
Music Curriculum
Second Grade: Pitch Notation Correlation

Objective: Students will recognize that in musical notation, the note placement on the staff correlates to the pitch.

Terminology: ♪ staff ♪ pitch

Materials: ♪ Staff Chart
♫ Overhead copies of quarter notes or a dry erase marker
♫ Overhead copies of simple songs such as Hickory-Dickory Dock

Procedure:
♫ Prepare the staff chart according to the directions in the Teacher Material section.
♫ Display a copy of a simple song on the overhead and sing it with students.
♫ Use the song to demonstrate that the note placement on the staff correlates to the high and low pitches.
♫ Using the overhead quarter notes, show a few measures of a simple song by taping them to the staff. (If your staff chart is laminated, you can draw the notes on it with a dry erase marker and wipe them off later.) Have students guess the song by the note placement. You can do this with nursery songs or the melodies of Psalter numbers.
♫ Have students make up tunes of their own. Have students try to sing the tune on la, then, play them on the keyboard to see how close they are to the tune.

Variations:
♫ Instead of taping the notes on the staff chart, you can show students a copy of the song without showing them the title or the words.
The Chord Song

Oh, this is a chord, a chord, a chord.

A chord has three notes, three notes, or more.

A chord can be open, be open, or shut.

A chord is a great way to finish a song.
Objective: Students will be introduced to a round. They will learn to concentrate on their own part while others are singing different melodies.

Terminology: ♩ melody ♩ round

Materials: ♩ Copies of songs that can be sung as a round.
- ♩ “Row, Row, Row Your Boat”
- ♩ “Frere Jacques”
- ♩ “Rejoice in the Lord Always”
- ♩ “The Lord is My Shepherd”
- ♩ “All Praise to Thee”

Procedure:
- ♩ Teach students the song.
- ♩ Once students are familiar with the words and melody. Divide the class into two groups. Have a student how has a strong voice and who can carry a tune lead the first group in singing the song. The teacher should lead the second group.

Enrichment:
- ♩ Once you have conquered singing the round in two groups, try singing it with three or even four groups.

Variations:
- ♩ If students have trouble singing their part, have each group stand with their backs to each other and sing “away from each other.”
Row, Row, Row Your Boat

With energy

1 C

Row, row, row your boat
Gently down the stream,

C

Merri-ly, merri-ly, merri-ly,
Life is but a dream.

FRÈRE JACQUES

Moderately

1 F C(7) F

Frère Jacques, Frère Jacques,
Are you sleeping, Are you sleeping,

C(7) F

Brother John,

C(7) F

Dormez-vous?

C(7) F

Sonnez les matines,

C(7) F

Morning bells are ringing,

C(7) F

Ding dong ding,

Ding dong ding,

2 C(7) F

Ding dong ding.
The Lord Is My Shepherd

Round 1

F

C

F

The Lord is my shepherd; I'll walk with him always. He

leads me by still waters; I'll walk with him always.

Round 2

C

F

Al-ways, al-ways, I'll walk with him al-ways. Al-

ways, al-ways, I'll walk with him al-ways.

Alternative words: "I'll follow him," or "I'll live for him"

Second piano part, for playing as a duet:

Repeat through the entire song.
May also be played on Orff instruments.

Words: Psalm 23:1-2  Capo 3
Music: folk melody; arranged by Charlotte Larsen, 1992
Arr. © 1994, CRC Publications
Rejoice in the Lord Always

Round

Rejoice in the Lord always, and again I say, Rejoice!

(1) F

Rejoice in the Lord always, and again I say, Rejoice!

(2) C7 F

Rejoice! Rejoice! And again I say, Rejoice!

(3) C7 F

Rejoice! Rejoice! And again I say, Rejoice!

(4) C7 F

Rejoice! Rejoice! And again I say, Rejoice!

Orff instruments

Alto metallophone

Glockenspiel
1 All praise to you, my God, this night, for all the
2 For - give me, Lord, for this I pray, the wrong that
3 Lord, may I be at rest in you and sweet- ly
4 Praise God, from whom all bless - ings flow; praise him, all

bless- ings of the light. Keep me, O keep me, King of
I have done this day. May peace with God and neigh-bor
sleep the whole night through. Re - fresh my strength, for your own
crea - tures here be - low. Praise him a - bove, you heav-enly

kings, be - neath the shel - ter of your wings.
be, be - fore I sleep, re - stored to me.
sake, so I may serve you when I wake.
host; praise Fa - ther, Son, and Ho - ly Ghost.
Music Curriculum
Second Grade: Melody
Name That Tune

Objective: Students will be trained to listen to the notes of a melody and will learn to recognize melodies played in various octaves.

Terminology: ♪ melody ♪ octave

Materials: ♪ simple familiar melodies (Several are included in the Teacher Materials section.)

Procedure:
♫ Begin by playing several measures of a very familiar melody. Have students guess the name of the tune.
♫ Once students are familiar with the idea of the game, play a melody in a different octave.
♫ Teach students that the notes of an octave are repeated several times on the piano.
♫ Continue playing the game, having students guess if you are playing the melody in the correct octave, or if it’s higher or lower.

Enrichment:
♫ Make an overhead of the diagram of piano keys and show how the notes of the song would be played on the piano.

Variations:
♫ Have students stand up if the song is played an octave higher and sit on floor if it is played lower.
Objective: Students will be introduced to the treble and bass clefs. They will learn to sing a song in two part harmony and they will practice reading musical notation.

Terminology:

- ♫ bass clef
- ♫ treble clef
- ♫ harmony
- ♫ unison
- ♫ soprano
- ♫ alto
- ♫ tenor
- ♫ bass

Materials: ♫ Psalters ♫ piano ♫ overhead of Psalter #60

Procedure:

- ♫ Using Psalter number 60, point out the treble clef and bass clef on the staff.
- ♫ Identify the soprano, alto, tenor, and bass notes on the staff.
- ♫ Introduce the soprano notes as the melody. When we all sing the melody, we are singing in unison.
- ♫ Play the tenor line of music while students quietly hum along. Note that the tune is similar to the melody with some variation and on a different pitch.
- ♫ Play both the soprano and the tenor lines together. Note that the two parts compliment each other. When two parts are sung or played together, there is harmony.
- ♫ Teach all the students the tenor line. Sing it first with just the tenor notes played on the piano. Then, sing it with all the parts played on the piano.
- ♫ When students are comfortable with both parts, divide the class into two groups. Choose a strong singer to lead one group with the melody and the teacher leads the other group with the tenor part.

(continued)
Variations:
♫ If students have trouble singing their part, have each group stand with their backs to each other and sing “away from each other.”
♫ Other songs that work well for this: Psalter #278, “Trust and Obey,” “Seek Ye First.”

Enrichment: Have students identify what type of song you are singing (Psalm, hymn, scripture song, secular, etc.)

Note: This lesson can be taught during devotional singing. The parts need to be practiced several days before students are ready to put the two parts together.
When we walk with the Lord in the light of his Word, what a glory he sheds on our way!

While we do his good will he abides with us still, and with all who will trust and obey. Trust and obey, for there's no other way to be happy in Jesus but to trust and obey.
Seek Ye First the Kingdom 155

1 Seek ye first the kingdom of God and his righteousness, and all these things shall be added unto you.

2 Ask and it shall be given unto you; seek and you shall find; knock and the door shall be opened unto you.

3 We do not live by bread alone, but by every word that proceeds from the mouth of God.

Refrain

Alleluia, alleluia. Alleluia, alleluia, alleluia!
Music Curriculum
Second Grade: Expressive Qualities
(Dynamics)

Objective: The students will be introduced to the terms that describe dynamics.

Terminology: ♩ forte ♩ piano ♩ staccato ♩ legato ♩ dynamics

Materials: ♩ flashcards for the above dynamic terms

Procedure:
▷ Teach the students that music can take on great variety when dynamics are used. Go over the meaning of the word dynamics with your students. Tell the students that they will be learning four dynamics to use in their singing.
▷ Choose a simple song from the teacher materials. Teach the students the song and sing it together. Request that the students sing loudly.
▷ After singing, explain to the students that another word for loudly is forte. You may wish to write this word on the board. Teach students that a song can be sung the opposite of forte. This is called piano, or softly.
▷ Tell the students that they will be using two other dynamics in their singing, staccato and legato. Teach the students the definitions of these two terms. You may wish to speak using staccato and legato as you teach the respective definitions.
▷ After the students have a solid understanding of the terms place the flashcards in a cup. Choose one card and have the students sing using that dynamic quality. Repeat this exercise until all of the dynamics have been practiced.
Music Curriculum
Second Grade: Expressive Qualities
(Crescendo/Decrescendo)

Objective: The students will understand the dynamic terms, crescendo and decrescendo.

Terminology: ♬ crescendo ♬ decrescendo

Materials: ♬ piano music for “Ten Little Indians”
(See Teacher Materials)

Procedure:

♩ Show the students the piano music for “Ten Little Indians” and teach them the song. Point out the numbers increase in verse one and decrease in verse two.

♩ Instruct the students to sit in two lines facing each other. Sing the song through one time with your students. Then sing it through a second time. The second time that the song is sung have student one in both lines stand and sing “one little”, then student two in both lines joins on “two little”, students three join in on “three little Indians”, etc. Repeat this process with verse two except in reverse order. Have the student sit down as the song descends.

♩ After the song is sung in this manner point out to the students that they increased in volume on verse one and decreased in volume on verse two. Tell them that that dynamic terms that express this quality are crescendo and decrescendo.
Variations:

♪ Use this classroom activity as a warm-up. Sing Do-Re-Mi using the dynamic terms.

♪ Assign students to small groups. Have them practice a song using one of the dynamic qualities. Then instruct them to sing for the whole class, allowing the class to guess the dynamic being used in singing.
Music Curriculum
Second Grade: Expressive Qualities

Objective: The students will continue to learn to correlate the appropriate expressive manner of singing to the words of a song.

Materials: ♪ Psalters

Procedure:
♪ Give students the opportunity to select two Psalter numbers.
♪ Compare and contrast the two numbers. Encourage the students to use terms such as forte, piano, legato, allegro, crescendo and decrescendo to describe different parts of the song.
♪ Read the words of the song together. Discuss the meaning of the Psalm, stressing to the students that this will affect the way that the song is sung. You may also wish to read the psalm from Scripture.
♪ Sing both Psalter numbers in the appropriate expressive manner.

Variations:
♪ Teach your students that punctuation is important in music. Point out that the end of a line or measure does not always indicate the end of a thought. Work with your students to sing through breaks in notation and to pause at periods.
Objective: Students will review the differences between psalms, hymns, scripture songs, and praise choruses. (Introductory lesson is included with second grade lessons.)

Terminology: ♩ Psalm ♩ Hymns ♩ Scripture Song ♩ Praise Chorus

Materials: ♩ Class chart (Use as an overhead transparency or enlarge on poster board.)

♫ Before teaching these lessons, it may be helpful to read the pamphlet, Psalm Singing: A Reformed Heritage by Rev. J. Kortering.

Procedure: This is actually a series of lessons that could be used for devotions or before devotional singing.

♩ Review the definition of the term Psalm or Psalter song as a Psalm that is put in the form of a poem. Tell students that the words of the Psalm are often changed to fit the beat of a tune, but the meaning is still the same as the Psalm in God’s word.

♩ Review that a hymn is a poem, written by a man or woman. That poem is put to music and is sung in praise of God. The words are not always taken from God’s word and are quite often an expression of man’s feelings about God or God’s creation.

♩ Review that a scriptural song is a portion of scripture that is put to music. Many times the song is taken directly from scripture (i.e.: “Beloved I John 4: 7&8”). Others are written about portions of scripture (i.e.: “This Little Light of Mine” from Matthew 5.)

♩ Review that a praise chorus is generally a short song of praise that often has repeated phrases throughout the song. These choruses are sometimes just a portion of a song and sometimes they are the
complete song. In many cases, the words are taken from scripture, but not always. Discuss the idea that although it is enjoyable and appropriate to sing praise choruses, they should not become the mainstay of our devotional singing.

♪ Introduce the class to the classroom chart. Have students discuss various songs that they know and categorize them on the chart. If you have enlarged the chart on poster board, display the chart in your singing area and add to the chart throughout the year.
<table>
<thead>
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<th>Various Types of Songs</th>
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<td><strong>Psalms (Psalters)</strong></td>
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</table>
Objective: Students will listen to a variety of music.

Materials: ♪ CD or tape of Marches

Procedure:
♫ Explain that a march is a type of song that has a very strong beat and is easy to march to. One of the main components of a march is the rhythm.
♫ Have students make impromptu drum sticks, using pencils, markers, crayons, spoons, or even fingers.
♫ Play a march and have students play the beat on their desks or on a book.

Variations:
♫ Read the book Max Found Two Sticks by Brian Pinkney. This is a story about a boy who finds two sticks and learns to drum them on various things.
♫ Have students make drums and play them to a march.
♫ Have students march around the room, keeping the steady beat with their feet. (right, left, right, left)
Objective: Students will learn to differentiate between psalms, hymns, scripture songs, and praise choruses.

Terminology: ♪ Psalm ♪ Hymns ♪ Scripture Song ♪ Praise Chorus

Materials: ♪ Copies of the songs that are hymns, scripture songs, or praise choruses. (There are copies of several of these included with this lesson.)
♫ Psalters
♫ Before teaching these lessons, it may be helpful to read the pamphlet, Psalm Singing: A Reformed Heritage by Rev. J. Kortering.

Procedure: This is actually a series of lessons that could be used for devotions or before devotional singing.
♫ Teach the definition of the term Psalm or Psalter song as a Psalm that is put in the form of a poem. Tell students that the words of the Psalm are often changed to fit the beat of a tune, but the meaning is still the same as the Psalm in God’s word. Read a favorite Psalm and sing a Psalter number written from that Psalm. Point out the similarities in the song and the Psalm.
♫ Teach that a hymn is a poem, written by a man or woman. That poem is put to music and is sung in praise of God. The words are not always taken from God’s word and are quite often an expression of man’s feelings about God or God’s creation. Read Psalm 8. Tell the history of the poet who wrote “This is My Father’s World.” Then sing the song. (Copy of history and song included.)
♫ Teach that a scriptural song is a portion of scripture that is put to music. Many times the song is taken directly from scripture (i.e.: “Beloved I John 4: 7&8”). Others are written about portions of scripture (i.e.: “This Little Light of Mine” from Matthew 5.) Choose a
scripture song (several are included) and compare it to the scripture passage. Discuss the meaning of the passage. Sing the song.

Teach that a **praise chorus** is generally a short song of praise that often has repeated phrases throughout the song. These choruses are sometimes just a portion of a song and sometimes they are the complete song. In many cases, the words are taken from scripture, but not always. Choose a praise chorus (several are included) and read a portion of scripture that coordinates with it. Discuss the idea that although it is enjoyable and appropriate to sing praise choruses, they should not become the mainstay of our devotional singing.
A brief history of the song “This Is My Father’s World”

Long ago, over 100 years ago, lived a minister named Maltbie D. Babcock. He was a man who loved to swim and play baseball. He also enjoyed music and playing the organ, piano, and the violin. But most of all he found great pleasure in taking walks outdoors and breathing the pleasures of God’s creation. Whenever he left the house to go on one of his walks, he always said, “I am going out to see my Father’s world.” One year before he died he wrote a wonderful poem. Later a friend of his put the poem to music. We can tell from the words of his poem, the song “This is My Father’s World,” that he truly loved to see the majesty and wonder of God’s creation. By looking at and listening to creation, he could learn more about God’s power and wisdom. God also opens our eyes and ears to enjoy the works of His hands when we see and hear the beauty of the earth. The next time you go outdoors to walk, work, or play, look around and remember the words of Rev. Babcock: “All nature sings and round me rings the music of the spheres.” God is the creator of all the beauty that is around you. He is in control of all creation and all creation sings of His power and might.

1. This is my Father’s world, And to my listening ear
   All nature sings and round me rings The music of the spheres.
   The morning light, the lily white, Declare their Maker’s praise.
   That though the wrong seems oft so strong, God is the Ruler yet.

2. This is my Father’s world, The birds their carols raise, This is my Father’s world: I rest me in the thought.
   This is my Father’s world: He shines in all that’s fair;
   This is my Father’s world: The battle is not done;
   Of rocks and trees, of skies and seas—His hand the wonders wrought.

3. This is my Father’s world, O let me never forget
   In the rustling grass I hear Him pass, He speaks to me everywhere.
   Jesus, who died shall be satisfied, And earth and heav’n be one.

TEXT: Maltbie D. Babcock
MUSIC: Franklin L. Sheppard
This Is My Commandment

From John 15:11, 12

TRADITIONAL
Arranged by Larry Haron

This is My commandment, that ye love one another, that your joy may be full.
Majesty

We see Jesus... crowned with glory and honour. Heb. 2:9

Majesty, worship His majesty.

Jesus be all glory, honor, and praise.

Majesty,

Kingdom authority flow from His throne unto His own;

His anthem raise.

So exalt, lift up on high the name of Jesus.

Magnify, come glorify Christ Jesus, the King.

King of Kings

The King of kings and Lord of lords. 1 Tim. 6:15

King of kings and Lord of lords, glory, hallelujah!

Jesus, Prince of Peace, glory, hallelujah!

TEXT: Sophie Conry and Naomi Baty
MUSIC: Ancient Hebrew Folk song

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Music Curriculum
Third Grade: Pitch
Warm-up Exercise

Objective: Students will become sensitive to their own pitch and the pitch of others by singing and listening at the same time.

Terminology: ♬ pitch

Procedure:
♫ Tell students that you are going to sing a pitch and that you want them to listen to the sound and try to match it.
♫ Sing a pitch and have students match the pitch.
♫ Tell students that you are going to sing a pitch and that they should match the pitch. Then, tell them that you will change the pitch to a higher or lower note and that they should listen carefully and try to change their pitch to your pitch. They will have to be singing quite softly so that they can listen at the same time.
♫ Sing a pitch and have students match it. While holding that pitch, change to a higher or lower pitch. See if students can match it.

Variations:
♫ This exercise can also be done by holding a pitch and changing the vowel sounds and having students match the sounds. For example: sing a sustained pitch on La switch to Lo, switch to Le, etc.
♫ Do this exercise using a piano or keyboard. Give the pitch on the piano, and then continue to change the pitch. Have students hold a sustained note and change pitch without taking a breath.
Music Curriculum
Third Grade: Pitch

Objective: Students will learn to follow the signals of a song leader and adjust their pitch accordingly.

Terminology: ♪ pitch ♪ music for a simple tune (see Teachers Materials)

Materials: ♪ any simple song (see nursery songs in the Teachers’ Materials)

Procedure:
♫ Explain that when you move your arm high up in the air, you want them to make a “Laa” sound with a high pitch. If you put your arm down low, they should make a low sounding “Laa.”
♫ Give them the beginning pitch in a mid range with your arm straight in front of you. Begin moving your arm up and down, varying the speed of the movements.
♫ Teach students the melody of a simple song by having them sing the melody on “Laa” or “Aah.”
♫ Direct students to sing the pitch of the song by raising and lowering your arm accordingly.
♫ Teach students the cut off signal.
♫ Have students take turns directing for pitch. Have them try to direct a tune by looking at the notes of a simple song on the staff.

Variations:
♫ This method of teaching the melody of a song can be very affective with most songs, especially to “correct” the melody of songs that were learned incorrectly.
♫ For especially difficult melodies, have students raise and lower their hand along with your directives.
Objective: Students will be trained to read the notes of a melody on the staff.

Terminology: ♪ melody

Materials: ♪ simple familiar melodies (Several are included in the Teacher Materials section.)

Procedure:
♫ Begin by showing students several measures of a very familiar melody on the overhead. Do not show the title or the words of the song. Point out how the notes are arranged on the staff. Hum the notes as you point to them. Have students try to guess the tune.
♫ Once students are familiar with the idea of reading the notes, show a new melody. Have the students try to figure out the tune on their own.
♫ Continue to do this with various songs, trying to get more difficult tunes as you go.

Enrichment:
♫ Make an overhead of the diagram of piano keys and show how the notes of the song would be played on the piano.
♫ Make an overhead of just the music of several Psalter numbers and have students try to guess the tune by reading the music.
A Musical Scale

Name__________________

Use the lines below to make a staff. Draw a treble clef on the lines. Use stickers to make a scale on the lines. Label the notes of the scale with the letter names of each note.

__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________

Use the keyboard below to label the keys with their letter names. Middle C is already done for you.
Music Curriculum
Third Grade: Notation
A Musical Scale: C Major

Objective: Students will review a scale and they will notate a scale on the staff. In addition, they will label the corresponding keys on a keyboard.

Terminology: ♩note ♩scale ♩middle C ♩octave

Materials: ♩Copy of the song “Do, Re, Mi”
♩ Overhead copy of the keyboard
♩ Worksheets
♩ Small round stickers (optional)

Procedure:
♩ Sing the song “Do, Re, Mi”
♩ Review the elements of a scale: octave, ascending or descending pitches, etc.
♩ Point out that the scale at the end of the song is called the C major scale. Teach the notes of the scale represent all of the pitches in an octave.
♩ Work through the worksheet with students.
   ♩ Draw a treble clef on the staff. Review the importance of this symbol.
   ♩ Draw the notes of the scale on the worksheet or use the little round stickers as notes on the staff.
   ♩ On the keyboard, point out middle C. Label the rest of the notes of the scale on the keyboard.
Music Curriculum
Third Grade: The Body Scale

Objective: Students will kinesthetically create a scale and melodies.

Terminology: ♪ scale ♪ melody

Materials: ♪ copy of the body scale diagram
♫ various scales
♫ various melodies

Procedure:
♫ Explain and demonstrate the various positions of the body scale.
♫ Play various scales. Have students sing the scale and create the body scale positions as they sing.
♫ Once students are familiar with the positions of the body scale, show an overhead of a familiar melody and have them try to create the position for each note in the melody.
♫ Have fun doing this by singing the song and creating the positions, slowly at first and increasing in speed as you go.

Enrichment:
♫ Once the positions are learned, this exercise can be included as a warm-up exercise at the beginning of other music lessons.
Music Curriculum
Third Grade: Notation
Musical Scales: Major and Minor

Objective: Students will review the C major scale. Students will learn that there are two basic patterns of scales: major and minor and they will begin to learn to differentiate between the two.

Terminology: ♫ major scales ♫ minor scales

Materials: ♫ Copy of the song “Do, Re, Mi”

Procedure:
♫ Sing the song “Do, Re, Mi”
♫ Discuss the fact the scales can begin on various notes. The key signature tells you which note you start on for a major scale. (F# - G major scale.)
♫ Introduce the minor scale as a scale that has a different pattern of half and whole steps.
♫ Play various scales.
♫ Point out that there are two basic patterns for scales, the major scale pattern and the minor scale pattern. Play one of each. Then have students try to guess which scales are major scales and which ones are minor scales. Some students may not be able to do this.
♫ Stop at a point in the scale and have students sing the next pitch.
Music Curriculum
Third Grade: Notation
(quarter, half, whole)

Objective: The students will be introduced to whole, half and quarter notes and rests. They will understand the time value of each.

Terminology: ♪ whole note ♪ whole rest
♫ half note ♫ half rest
♩ quarter note ♩ quarter rest

Materials: ♪ Note and rest flash cards
♫ Overhead copy of “Twinkle, Twinkle, Little Star”
(See Teacher Materials)

Procedure:
♪ Show the students the piano music for “Twinkle, Twinkle, Little Star”. As they look at the music clap the beat of the song. Use one short clap for the quarter notes and clap hands closed followed by a bounce of two counts for the half notes and a bounce of four counts for the whole notes. Point out that the different types of notes receive a different count.

♫ Display the quarter note, half note and whole note flash cards on the board. Teach the students that the note that received one count was a quarter note, two counts a half note and four counts a quarter note.

♩ Display the three rests of the board directly below the matching note. Use the music to point out rests or breaks in music. Show the students that the rests have the same name and value as their corresponding note.
Enrichment:

♫ Use your flash cards to create a variety of rhythms. Have students use the above claps to clap each rhythm.

Variations:

♫ Demonstrate the note values by playing a note on the piano and having the students clap to determine the value.
♫ Show the difference between notes and rests by instructing the students to clap the notes and snap for the rest.
Objective: Students will be introduced to the names and values of the notes and rests.

Terminology: ♩ whole note ♩ half note ♩ quarter note
♩ whole rest ♩ half rest ♩ quarter rest

Materials: ♩ Copies of the Note Value Cards (See Teacher Materials section.) You will need several copies of each card.
♩ Copy of the “Note Song”

Procedure:
♩ Have students sitting in a circle with room to walk around the perimeter of the circle.
♩ Introduce the value of the notes and rests.
♩ Discuss the significance of the various values. (Ex.: The whole note is the longest held note. The half note is the next longest note. Two half notes are held the same length of time as one whole note. etc.)
♩ Introduce the song to the class. Sing the song with the words written, “Do you know the …?” Then answer with the words “Oh, yes I know the quarter note …”
♩ Put one set of the cards in a box. Hand out the rest of the notes so that each student has a card. When everyone has a card, have one student choose a card from the box and hold it up for everyone to see. Sing the question song inserting the name of the note or rest. Then, the students with the matching card get up and skip around the outside of the circle singing the answer song inserting the proper name of the note or rest.
♩ Continue playing the game until all of the notes or rests have been chosen.
Oh, do you know the quarter note, the quarter note, the quarter note, Oh, do you know the quarter note that lives in Music Land?
Objective: The students will review terms that describe tempo.

Terminology: ♩ largo ♩ andante ♩ moderato
        ♩ allegro ♩ presto ♩ accelerando
        ♩ ritardando

Materials: ♩ Peter and the Wolf on cassette or CD (See Bibliography)
        ♩ tempo flashcards (one set for each student)

Procedure: 
        Review the vocabulary terms with your students.
        Discuss with the students that most pieces of classical music contain most or all of the tempos that they have learned.
        Tell the students that they will be listening to a familiar piece of music containing varying tempos. This piece of music is called Peter and the Wolf.
        As the song plays encourage the students to hold up the tempo flashcard that fits with the varying tempos of the piece.

Variations: 
        Give each student a large piece of white paper and allow him or her to make jagged lines for the various tempos that they hear in the piece.

EX: 
        largo    presto    moderato
        ✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️✌️
Music Curriculum
Third Grade: Harmony
Chords: Great Warm-up Exercise

Objective: Students will continue to learn about chords and harmony. Students will also gain an awareness of their own pitch in relationship to others.

Terminology: ♪ chords ♪ harmony

Materials: ♪ “Scales and Chords” (See Teacher Materials section.) ♪ Piano or keyboard

Procedure:
♫ Review the definition of a chord.
♫ Teach students that chords can be built on any note of a major or minor scale.
♫ Have students sing the C Major Scale.
♫ Play a CEG chord (see chords below). Teach students that this is the first harmonic chord of the scale.
♫ Divide the class into three groups. Give one group the pitch for C, one group the pitch for E, and the last group the pitch for G. Have the class sing their pitches together.
♫ Continue to give pitches for other chords shown below.
♫ Try to sing the scale in chords.

Variations:
♫ Use the chord singing exercise as a warm-up before devotional singing.

Chords

CEF DFA EGB FAC GBD ACE BDF CEG
Music Curriculum
Third Grade: Singing Four-Part Harmony

Objective: Students will be introduced to the treble and bass clefs. They will learn to sing a song in four part harmony and they will practice reading musical notation.

Terminology: ♪ bass clef ♪ treble clef ♪ harmony ♪ unison ♪ soprano ♪ alto ♪ tenor ♪ bass

Materials: ♪ Psalters ♪ piano ♪ overhead of Psalter # 188

Procedure:
♪ Using Psalter number 188, point out the treble clef and bass clef on the staff.
♪ Identify the soprano, alto, tenor, and bass notes on the staff.
♪ Introduce the soprano notes as the melody. When we all sing the melody, we are singing in unison.
♪ Play the alto line of music while students quietly hum along. Note that the tune is similar to the melody with some variation and on a different pitch.
♪ Play both the soprano and the alto lines together. Note that the two parts compliment each other. When two parts are sung or played together, there is harmony.
♪ Teach all the students the alto line. Sing it first with just the alto notes played on the piano. Then, sing it with all the parts played on the piano.
♪ When students are comfortable with both parts, divide the class into two groups. Choose a strong singer to lead one group with the melody and the teacher leads the other group with the alto part.

(continued)
Continue to follow this procedure with all four parts. (The tenor and bass part can easily be sung an octave higher than written.) When the students are ready divide the group into four parts and have them sing their own part while the song is played. (Don’t expect perfection.)

Variations:

If students have trouble singing their part, have each group stand with their backs to each other and sing “away from each other.”

Other songs that work well for this: Psalter #266, #187, and many others.

Enrichment: Have students identify what type of song you are singing (Psalm, hymn, scripture song, secular, etc.)

Note: This lesson can be taught during devotional singing. The parts need to be practiced several days before students are ready to put the two parts together.
Music Curriculum
Third Grade: Singing Harmony

Objective: Students will become familiar with harmonizing parts.

Terminology: ♪ soprano ♪ alto ♪ tenor ♪ bass

Materials: ♪ Psalters
          ♪ Soprano, Alto, Tenor, Bass cards.

Procedure:
♫ Using any Psalter number, show students the soprano, alto, tenor, and bass lines.
♫ Place cards with the four parts in a cup.
♫ Have students choose to sing one verse of a Psalter number in one of the parts. They can either choose the part, or they can pick a card out of the cup.
♫ Tenor and bass can be sung an octave higher than written.
♫ Once this idea is introduced to students, it can be done periodically during devotional singing times.

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tenor</td>
<td>Bass</td>
</tr>
</tbody>
</table>
Objective: Students will be introduced to intervals of half steps and whole steps.

Terminology: ♪ interval ♪ half step ♪ whole step

Materials: ♪ Keyboard or a copy of a keyboard
             ♪ Student worksheet

Procedure:
♫ Review the concept of a scale. Sing the scale.
♫ Introduce intervals by explaining that an interval is the distance between any two pitches.
♫ Introduce a half step as the smallest interval on the piano. It is the distance between one key and the key (black or white) immediately above or below it. There are three situations where half steps occur shown below.

♫ Introduce a whole step as two half steps. It is the distance or interval between two notes on a keyboard. There will always be one key between the two pitches that are a whole step apart. There is an example of three situations where whole steps occur in the diagram below.
Sing several intervals.
Teach students that in a major scale, the interval pattern is: whole step; whole step; half step; whole step; whole step; whole step; half step.
Complete the charts on the worksheet with students.
Sing several major scales with students using the phrases below to illustrate the jumps of whole steps and half steps.

Oh, whole step, whole step, half step, whole step, whole step, whole step, half step
Half or Whole?

♪ On the keyboard below, write the names of the notes on the keys. For fun, you can use colored pencils and write them in the colors of the rainbow.

♪ Next, write half step on the lines next to the half step jumps and whole step on the lines next to the whole step jumps.

♪ Your Name____________________
Music Curriculum
Third Grade: Notation
Sharps and Flats

Objective:  Students will learn to sight read music. They will be introduced to sharps and flats.

Terminology: ♮ sharps  ♭ flats

Materials: ♪ Staff chart
          ♪ Staff Chart cards for sharp and flat symbols
          ♪ Keyboard or a copy of a keyboard. (See Teacher Materials)
          ♪ Student Worksheet

Procedure:
♩ Review the notes and the names of the notes on the staff chart and on the keyboard.
♩ Review the concept of half steps and whole steps.
♩ Teach students that just as the white keys on the keyboard have names, we can also name the black keys.
♩ Explain that the flat symbol ♭ on the staff indicates that the note should be lowered a half step and that the sharp symbol ♮ on the staff indicates that the note should be raised by a half step.
♩ Demonstrate by showing the notation for various flats and sharps on the staff chart. Also, show various flats and sharps on the keyboard. See diagrams below.

♩ Play and sing the natural note, then the flat or sharp to illustrate the differences. Do this with several notes.
Work through the student worksheet with students.
Objective: The students will be introduced to common time signatures.

Terminology: ♪ time signatures

Materials: ♪ overhead copies of songs showing 2/4, 3/4, and 4/4 time signature ♪ Psalters

Procedure:
♪ Show the student an overhead copy of a selected song. Point out the time signature in the song. Explain that the bottom number indicates the number of beats per measure and the top number represents the note value that is assigned one beat.
♪ Explain to the students the difference between the four common time signatures (2/4, 3/4, 4/4 and 6/8). Show them pieces of music that are examples of each time signature.
♪ After the students have a solid grasp of the material, play a short game to review. Each student will need a closed Psalter on top of his or her desk. Call out a time signature and instruct the students to page through their Psalters to find a song that uses that time signature. When a student finds the correct song tell him or her to stand at their seat. Call on them for their answer. At this time you may wish to review the meaning of the time signature that was called.
Objective: The students will read and count simple duple, triple and quadruple meter.

Terminology: ♪ duple meter ♪ triple meter ♪ quadruple meter

Materials: ♪ a copy of “Bingo” (see Teacher Materials) for each student
♫ colored pencils

Procedure:
♫ Pass out a copy of “Bingo” to each student. Ask them to identify the meter of the song.
♫ Review with the students the meaning of the time signature.
♫ Work with the students to number the beat pattern of the song. (see example below)

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
1 2 3 & 4 1 & 2 & 3 4

♫ After the students have numbered the song instruct them to circle the notes that indicate a strong beat in red and the notes that indicate a weak beat in blue.
♫ Play the song with the students. Use rhythm band or claps (strong beat) and snaps (weak beat) to create the beat pattern.

Variations:
♫ The students may work in small groups to number individual pieces of music. After their music is marked, have them “play” their song for the rest of the class.
Music Curriculum
Third Grade: Expressive Qualities

Objective: The students will follow the cues of a director for singing expressively.

Terminology: ♩ time signature

Materials: ♩ rhythm band blocks

Procedure:
- ♩ Teach the students the hand movements for directing in 2/4 time, 3/4 time and 4/4 time. Draw the motions on the board and encourage the students to imitate.
- ♩ Divide the class into two sections. Pass out rhythm blocks to half of the class. Instruct the rest of the class to take out a pencil for use as a baton.
- ♩ While half of the class taps a beat using the rhythm blocks, instruct the other half of the class to direct to the beat.
- ♩ Switch directors so that all of the class is given the opportunity to practice.
- ♩ During classroom singing time use these directing motions to lead your students.
Music Curriculum
Third Grade: Dynamics

Objective: The students will continue to be introduced to terms that describe dynamics.

Terminology: ♬ fortissimo ♬ mezzo forte ♬ mezzo piano ♬ pianissimo

Materials: ♬ Dynamic Flash Cards ♬ piano music for “Where is Thumbkin?”

Procedure:

♩ Teach the students the meaning of the four dynamic terms. Play a scale to demonstrate each term.

♩ Divide your class into five groups. Assign one group to be the leader and assign the other four groups to the above dynamic terms. To the tune of “Where is Thumbkin?” have the groups sing their verse of the song written below. Instruct them to use the proper dynamics as they sing.

Dynamics Song

Verse 1 - Fortissimo, Fortissimo,
Where are you?, Where are you? (leader)
Singing very loudly (2x)
There I am, There I am. (fortissimo)

Verse 2 - Mezzo forte, Mezzo forte,
Where are you? Where are you? (leader)
Singing medium loudly (2x)
There I am, There I am. (mezzo forte)

Verse 3 - Pianissimo, Pianissimo,
Where are you? Where are you? (leader)
Singing very softly (2x)
There I am, There I am. (pianissimo)

Verse 4 - Mezzo Piano, Mezzo Piano,
Where are you? Where are you?
Singing medium softly (2x)
There I am, There I am. (mezzo piano)
Objective: The students will be able to correlate the appropriate manner of singing to the words of a song.

Terminology: ♪ Review all tempo and dynamic terms for second grade.

Materials: ♪ Psalter #434 (The Lord’s Prayer)
         - one photo copy for each student
         ♪ colored pencils

Procedure:
♫ Pass out a copy of Psalter #434 to each student. Point out that the Lord’s Prayer contains many petitions that require different attitudes during singing.
♫ Work with your students to create a key for the dynamic terms. Teach the symbols for the expressive terms. For example:

   red = fortissimo (ff)
   orange = forte (f)
   yellow = mezzo forte (mf)
   green = mezzo piano (mp)
   blue = piano (p)
   purple = pianissimo (pp)
   = crescendo (<)
   = decrescendo (>)

♫ As the class discusses the petitions of the Lord’s Prayer have them highlight each petition according to the dynamics with which it should be sung.

Variations:
♫ Read the words chorally prior to singing.
♫ Use “I Will Sing Unto the Lord” with this exercise.
Music Curriculum
Third Grade: Appreciation

Objective: The students will be introduced to the five families of instruments.

Terminology: ♪ percussion ♪ brass ♪ strings
♫ woodwinds ♫ keyboard

Materials: ♪ Instrument flash cards
♫ 5 posters labeled with the instrument family names

Procedure:
♫ Distribute all of the instrument cards to the students. Instruct the students to individually sort the cards into groups of similar instruments.
♫ Display the 5 posters. Have the students identify the families.
♫ Ask the students to predict the family to which their instruments belong.
♫ Allow the students to post their cards in the appropriate family.

Enrichment:
♫ Invite members of the school band into the classroom to demonstrate their instruments.

Variations:
♫ Post the cards on the posters prior to instruction and allow the students to move the cards to the correct family.
Music Curriculum
Third Grade: Appreciation

Objective: The students will understand the role of a conductor and a director.

Terminology: ♩ conductor ♩ director

Materials: ♩ Psalters

Procedure:
♫ Choose a Psalter number that the students know well. Instruct them to sing the song. Do not give them any more direction, simply tell them to begin when they are ready.
♫ After the students have sung a few measures, stop them and ask them to make observations. They might comment that everyone started at different times or that no one knew when to begin singing.
♫ Point out that a director or a conductor would have helped them in this situation. Tell the students that a director is the leader of a choir while the conductor is the leader of a band or orchestra. They instruct the musical group when to play, stop playing, get louder, etc.
♫ Teach the students that both conductor and director have a helper. The accompanist or piano player plays an important role in helping the director lead the choir. In an orchestra or band the lead violinist helps the conductor cue in the other musicians.

Enrichment:
♫ Ask the students to observe a choir or band director during a school program, chapel or concert. After the performance, have the students list the duties of the director.
Music Curriculum
Third Grade: Appreciation
Listening to and Appreciating Music

Objective: Students will listen to a variety of music.

Materials:

♫ Tapes and CDs of various types of classical music. You will need at least four pieces that are very different from each other. My suggestions are:
  ♫ Beethoven “Symphony No.5, 1st Movement”
  ♫ Chopin “Nocturne Op.27 No.2”
  ♫ Vivaldi “The Four Seasons – Spring: Allegro”
  ♫ Tchaikovsky “Dance of the Sugar Plum Fairy”
♫ Copy of the “Listening Worksheet”
♫ Crayons

Procedure:

♫ Tell students that they will be listening to four different types of music. While they listen they will need to think about what colors the music brings to mind.
♫ As they listen to first piece of music, they should choose the colors that go with that piece and draw something in the first box. They can draw a design or a picture of the thing that the music reminds them of. They will continue to do this for all four pieces of music.
♫ During this exercise, it would be helpful to either separate the desks or put up folders so that students do not look at each others work.
♫ When all four pieces are finished, have students cut out each box. Play the music again softly and have students hold up their design or drawing.
♫ Discuss similarities or differences in students’ interpretations.
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Objective: Students will learn to follow the signals of a song leader and adjust their pitch accordingly.

Terminology: ♪ pitch ♪ music for a simple tune (see Teachers Materials)

Materials: ♪ any simple song (see nursery songs in the Teachers’ Materials)

Procedure:
♫ Explain that when you move your arm high up in the air, you want them to make a “Laa” sound with a high pitch. If you put your arm down low, they should make a low sounding “Laa.”
♫ Give them the beginning pitch in a mid range with your arm straight in front of you. Begin moving your arm up and down, varying the speed of the movements.
♫ Teach students the melody of a simple song by having them sing the melody on “Laa” or “Aah.”
♫ Direct students to sing the pitch of the song by raising and lowering your arm accordingly.
♫ Teach students the cut off signal.
♫ Have students take turns directing for pitch. Have them try to direct a tune by looking at the notes of a simple song on the staff.

Variations:
♫ This method of teaching the melody of a song can be very affective with most songs, especially to “correct” the melody of songs that were learned incorrectly.
♫ For especially difficult melodies, have students raise and lower their hand along with your directives.
Objective: Students will become sensitive to their own pitch and the pitch of others by singing and listening at the same time.

Terminology: ♩ pitch

Procedure:
♩ Tell students that you are going to sing a pitch and that you want them to listen to the sound and try to match it.
♩ Sing a pitch and have students match the pitch.
♩ Tell students that you are going to sing a pitch and that they should match the pitch. Then, tell them that you will change the pitch to a higher or lower note and that they should listen carefully and try to change their pitch to your pitch. They will have to be singing quite softly so that they can listen at the same time.
♩ Sing a pitch and have students match it. While holding that pitch, change to a higher or lower pitch. See if students can match it.

Variations:
♩ This exercise can also be done by holding a pitch and changing the vowel sounds and having students match the sounds. For example: sing a sustained pitch on La switch to Lo, switch to Le, etc.
♩ Do this exercise using a piano or keyboard. Give the pitch on the piano, and then continue to change the pitch. Have students hold a sustained note and change pitch without taking a breath.
♩ Have students give the pitch for their classmates.
Music Curriculum
Fourth Grade: Expressive Qualities

Objective: The students will follow the cues of a director for singing expressively.

Terminology: ♩ time signature

Materials: ♩ rhythm hand blocks

Procedure:
♫ Teach the students the hand movements for directing in 2/4 time, 3/4 time and 4/4 time. Draw the motions on the board and encourage the students to imitate.
♫ Divide the class into two sections. Pass out rhythm blocks to half of the class. Instruct the rest of the class to take out a pencil for use as a baton.
♫ While half of the class taps a beat using the rhythm blocks, instruct the other half of the class to direct to the beat.
♫ Switch directors so that all of the class is given the opportunity to practice.
♫ After your directing lessons select one or two students to lead the class in singing.
DIRECTING HAND MOTIONS

2/4 Time Signature 3/4 Time Signature 4/4 Time Signature
Music Curriculum
Fourth Grade: Expressive Qualities
(For use during devotional singing)

Objective: The students will be able to correlate the appropriate manner of singing to the words of a song.

Terminology: ♪ Review dynamic terms and terms for tempo

Materials: ♪ Psalters

Procedure:
♫ Discuss with your students ways to change the expressive tone of a song; sing a cappella, have boys or girls sing a verse alone, hum a verse or repeat a line. Discuss how each of these can add expression to the song.
♫ Copy, cut out and laminate the flashcards below.
♫ Choose a Psalter number and pick a flashcard. Use the flashcard to sing the Psalter number expressively.

<table>
<thead>
<tr>
<th>BOYS ONLY!</th>
<th>GIRLS ONLY!</th>
</tr>
</thead>
<tbody>
<tr>
<td>A CAPPELLA</td>
<td>HUM A VERSE</td>
</tr>
</tbody>
</table>
Music Curriculum
Fourth Grade: Expressive Qualities
(Great for use with devotional singing)

Objective: The students will understand the terms for dynamics.

Terminology: ♪ review all terms for dynamics

Materials: ♪ Psalters
          ♪ selected songs for devotional singing

Procedure:
  ♪ Review the terms for dynamics with your students.
  ♪ Cut, copy and laminate the dynamic flashcards. Keep them near the piano. During devotional singing select a flashcard and then use the dynamic chosen to sing a student-selected song.
Music Curriculum
Fourth Grade: Pitch
Using the Body Scale to Make Music

Objective: Students will learn to use their knowledge of the scale to create kinesthetic tunes. They will also sharpen their sense of pitch.

Terminology: ♪ scale ♪ pitch

Materials: ♪ Several simple melodies in the key of C (no sharps or flats) (see Teacher Materials)

Procedure:
♫ Teach the body scale (see the lesson on the body scale)
♫ Teach students that the body positions of the body scale correlate with the notes on the scale. For example if you are working with the C Major scale, Hands on knees = C; Hands on thighs = D; Hands on hips = E; etc.
♫ Explain that the body scale can be used with simple melodies also. Show students the song “Twinkle, Twinkle Little Star.” The first phrase of the song has the notes CCGGAAG. This can be demonstrated on the body scale as positions 1,1,5,5,6,6,1.
♫ Divide the class into groups of four or five. Assign a simple tune to each group. Have the students work out the body positions while singing the song. (If possible, separate the groups so that they can’t hear the other groups.)
♫ When each group is ready have them first show the body positions to the rest of the class and have them guess the song from the positions. Then have them sing the song while doing the body positions.
TWINKLE, TWINKLE, LITTLE STAR

Jane Taylor 1806

English

1. Twinkle, twinkle, little star, how I wonder what you are. Up above the world so high, like a diamond in the sky, Twinkle, twinkle, little star, how I wonder what you are.

2. When the blazing sun is gone, When he nothing shines upon, Then you show your little light, Twinkle, twinkle all the night, Twinkle, twinkle, little star, How I wonder what you are.

3. Then the traveller in the dark, Thanks you for your tiny spark, He could not see where to go, If you did not twinkle so, Twinkle, twinkle, little star, How I wonder what you are.

4. In the dark blue sky you keep, Often through my curtains peep, For you never shut your eye, Till the sun is in the sky, Twinkle, twinkle, little star, How I wonder what you are.
Objective: The students will identify and understand terms that describe tempo.

Terminology: ♬ largo ♬ andante ♬ moderato ♬ allegro ♬ presto

Materials: ♬ tempo flashcards (one set for each child) ♬ a CD containing classical music ♬ 12x18 sheet of white construction paper ♬ glue ♬ markers

Procedure:
Daniel: Using the tempo flashcards review the vocabulary with your students.
Daniel: Choose 3 or 4 selections from a classical music CD.
Daniel: Pass out a piece of construction paper to each student. Give the students the titles of the pieces chosen and have them write them vertically down the page.

1. 
2. 
3. 
4. 

Daniel: As the students listen to each piece of music instruct them to choose the tempo card that most closely matches the tempo of the song. Then have them glue it below the song on the construction paper.
Objective: The students will read, count and create rhythmic notation in measures with not value combination according to simple time signatures.

Terminology: ♪ measures ♪ time signatures

Materials: ♪ staff and note cards (one set for board display) ♪ staff paper ♪ overhead copy of a selected piece of music

Procedure:

♫ Choose a song from the Teacher Materials. Show the song to the students. Using overhead markers have the students identify the following elements of notation: quarter note, half note, whole note, eighth note, rests, time signature, bass and treble clef and measure breaks.

♫ After the elements of notation have been reviewed, work with your students to create a song using the note and staff materials. Make sure that the note value in each measure corresponds to the time signature.

♫ After the class song has been written use Body Percussion to play the song. Teach your students that a snap equals an eighth note, a clap equals a quarter noted a patsch equals a half note and stomp equals a whole note. (See key below)

Enrichment:
Assign the students to work in small groups to create their own rhythm. Instruct them to use all of the elements of notation in their piece of music.

After all of the songs have been played, replay a clip from each song. Allow students to compare their decisions with a partner.

Variations:

Play “Around the World” to review tempo terms. Play a small segment of a song as students “race” to predict the correct tempo.
BODY PERCUSSION: WHAT IS IT?

Fingersnapping  Patsching (thigh or knee slapping)
Clapping       Stamping
These four sound gestures are called BODY PERCUSSION.

Fingersnap (FS)  Clap (C)  Patsch (P)  Stamp (S)

Eighth Note   Quarter Note   Half Note   Whole Note
Music Curriculum
Fourth Grade: Notation
Note Values

Objective: Students will be introduced to the note values.

Terminology: ♩whole note ♩half note ♩quarter note
♫eighth note ♫sixteenth note

Materials: ♩ One piece of construction paper per student.
♫ Five pieces of construction paper for teacher.
♫ Note Name Flash Cards

Procedure:
♩ Show the various note cards. Review the concept that each note has a different value. The whole note is the longest held note, and the sixteenth note is the shortest held note. Discuss the idea that these note values are relative to one another.
♩ Take one piece of construction paper. Tape it to the board and explain that this whole piece of paper is like a whole note.
♩ Have students fold their paper in half and then rip or cut it in half. Take your paper and do the same. Tape it to the board under the whole note (like a pyramid). Point out that this paper is like two half notes. Explain that the value is the same as one whole note.
♩ Once again have students take their papers and cut them in half. They now have four pieces, or four quarter notes. Tape your four parts to the board and explain that four quarter notes have the same time value as one whole note or two half notes.
♩ Continue ripping the paper to show eighth notes and sixteenth notes. Each time taping them onto the board and writing the values. (see drawing on the next page.)
When you have completed your pyramid, clap the rhythm of the pyramid.

Try making rhythm patterns with the flash cards and clapping them out.

Example of board:

\[
\begin{align*}
\text{=} & = \circ & \text{(one whole note)} \\
\text{=} & = \frac{1}{2} & \text{(two half notes)} \\
\text{=} & = \frac{1}{4} & \text{(four quarter notes)} \\
\text{=} & = \frac{1}{8} & \text{(eight eighth notes)} \\
\text{=} & = \frac{1}{16} & \text{(sixteen sixteenth notes)}
\end{align*}
\]
Objective: Students will practice working with note values by making a note value chart.

Terminology: ♩ whole note ♩ half note ♩ quarter note ♩ eighth note ♩ sixteenth note

Materials: ♩ Copy of note cutouts
 ♩ Copy of “Note Value Chart” worksheet
 ♩ Note Name Flash Cards

Procedure:
 ♩ Review note values of the whole note, half note, quarter note, eighth note, and sixteenth note.
 ♩ Review the note pyramid.
 ♩ Have students make their own note value chart using the note cutouts and the “Note Value Chart”.

Enrichment:
 ♩ Using the extra note cutouts make rhythm patterns and clap them out.
Note Value Chart
Cut out the note rectangles and create a chart showing the value of a whole note using 4/4 time.
<table>
<thead>
<tr>
<th>Note Type</th>
<th>Diagram</th>
</tr>
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<tbody>
<tr>
<td>Sixteenth notes</td>
<td>🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵</td>
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<tr>
<td>Eighth notes</td>
<td>🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵</td>
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<td>Quarter notes</td>
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<tr>
<td>Half notes</td>
<td>🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵🎵</td>
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<td>Whole notes</td>
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</tr>
</tbody>
</table>
Objective: Students will be introduced to intervals of half steps and whole steps.

Terminology: ♫ interval ♫ half step ♫ whole step

Materials: ♫ Keyboard or a copy of a keyboard

Procedure:
♫ Review the concept of a scale. Sing the scale.
♫ Review intervals by explaining that an interval is the distance between any two pitches.
♫ Review that a half step is the smallest interval on the piano. It is the distance between one key and the key (black or white) immediately above or below it.
♫ Review that a whole step is two half steps. It is the distance or interval between two notes on a keyboard. There will always be one key between the two pitches that are a whole step apart.
♫ Sing several intervals telling students that you are singing a half step or a whole step.
♫ Remind students that in a major scale, the interval pattern is: whole step; whole step; half step; whole step; whole step; whole step; half step.
♫ Play an interval of either a half step or whole step and have students try to guess whether it is a half or whole step.
Half or Whole?

♪ On the keyboard below, write the names of the notes on the keys. For fun, you can use colored pencils and write them in the colors of the rainbow.
♪ Next, write half step on the lines next to the half step jumps and whole step on the lines next to the whole step jumps.

♪ Your Name____________________
Music Curriculum
Fourth Grade: Notation
Sharps and Flats

Objective: Students will learn to sight read music. They will be introduced to sharps and flats.

Terminology: ♫ sharps ♫ flats

Materials: ♫ Staff chart
♫ Staff Chart cards for sharp and flat symbols
♫ Keyboard or a copy of a keyboard. (See Teacher Materials)
♫ Student Worksheet

Procedure:
♫ Review the notes and the names of the notes on the staff chart and on the keyboard.
♫ Review the concept of half steps and whole steps.
♫ Teach students that just as the white keys on the keyboard have names, we can also name the black keys.
♫ Explain that the flat symbol ♭ on the staff indicates that the note should be lowered a half step and that the sharp symbol ♯ on the staff indicates that the note should be raised by a half step.
♫ Demonstrate by showing the notation for various flats and sharps on the staff chart. Also, show various flats and sharps on the keyboard. See diagrams below.
♫ Play and sing the natural note, then the flat or sharp to illustrate the differences. Do this with several notes.
♫ Work through the student worksheet with students.
Flats and Sharps

Label all of the white keys on the keyboard, and then label all of the following pitches on keyboard. Remember that it is possible for one key to have more than one pitch notation.

C#  F#  G#  Bb  Eb  Ab  D#  A#  Db  Gb

♫ Your Name___________________
Flats and Sharps (Answers)

Label all of the white keys on the keyboard, and then label all of the following pitches on keyboard. Remember that it is possible for one key to have more than one pitch notation.

C   F#  G#  Bb  Eb  Ab  D#  A#  Db  Gb
Db  Gb  Ab  Bb  Eb  Ab  D#  A#  Db  Gb
C#  D#  F#  G#  A#  Db  D#  Gb  Ab  A#

谱 Your Name___________________
Objective: Students will be introduced to various key signatures.

Terminology: ♬ key signature ♬ flats ♬ sharps

Materials: ♬ Copy of the Circle of Fifths (See Teacher Materials)
                          ♬ Staff Chart ~ Lines and Key Signatures

Procedure:
♫ Review the concept of a sharp and a flat. Show the symbols on the staff chart.
♫ Teach students the key signature tells the key in which a song is played. The key signature tells how many sharps or flats the song has.
♫ Teach students that when a sharp or flat symbol appears between the treble or bass clef and the time signature, it indicates that the designated note should be played as a sharp or a flat through the whole song. See examples of key signatures on the Circle of Fifths.
♫ Teach students that the pattern of sharps and flats is always the same. For example if there is only one flat, it will always be a B flat. If there is only one sharp, it will always be an F sharp.
♫ Show students the key signature for F Major (1 flat) on the staff chart.
♫ Have them try to find a song in the Psalter that has that key signature. Sing the song. Continue doing this with various key signatures.
♫ Continue to point out key signatures during your devotional singing throughout the year.
Music Curriculum
Fourth Grade: Harmony
Chords: Great Warm-up Exercise

Objective: Students will continue to learn about chords and harmony. Students will also gain an awareness of their own pitch in relationship to others.

Terminology: ♪ chords ♪ harmony

Materials: ♪ “Copy of the “Major-Minor Chord Song” ♪ Piano or keyboard

Procedure:
♪ Review the definition of a chord and that chords can be built on any note.
♪ Teach students that chords can be major or minor chords. (At this time, it is not necessary to go into the fundamentals of the major and minor chord.)
♪ Sing the “Major-Minor Chord Song.”
♪ Play the chords of the minor scale shown below.
♪ Sing the first chord of the scale. (DFA) Divide the class into three groups. Have one group sing the pitch for D, one the pitch for F, and the last the pitch for A..
♪ Try to sing the scale in chords.

Variations:
♪ Use the chord singing exercise as a warm-up before devotional singing.

Triads in D Harmonic Minor

|m | d | A | m | M | M | M | d | m|

Quality of triad: m d A m M M M d m
Major-Minor Chord Song

NATURALS
The NATURAL (♮) is used to cancel either a sharp or flat. The canceled sharp or flat will remain natural throughout the measure.

Key of C, Transpose: Keys of E, Eb, Gb

Major chord, C, E, G, Minor chord, Move down "♯".

Major, minor, can't you see? All the difference is in "♯"!
Music Curriculum
Fourth Grade: Singing Harmony

Objective: Students will become familiar with harmonizing parts.

Terminology: ♪ soprano ♪ alto ♪ tenor ♪ bass

Materials: ♪ Psalters
           ♪ Soprano, Alto, Tenor, Bass cards.

Procedure:
♪ Using any Psalter number, show students the soprano, alto, tenor, and bass lines.
♪ Place cards with the four parts in a cup.
♪ Have students choose to sing one verse of a Psalter number in one of the parts. They can either choose the part, or they can pick a card out of the cup.
♪ Tenor and bass can be sung an octave higher than written.
♪ Once this idea is introduced to students, it can be done periodically during devotional singing times.
Music Curriculum
Fourth Grade: Singing Four-Part Harmony

Objective: Students will review the symbols for the treble and bass clefs. They will learn to sing a song in four part harmony and they will practice reading musical notation.

Terminology: ♪ bass clef ♪ treble clef ♪ harmony ♪ unison
♫ soprano ♫ alto ♫ tenor ♫ bass

Materials: ♪ Psalters ♪ piano ♫ overhead of Psalter # 188

Procedure:
♫ Choose a Psalter number, point out the treble clef and bass clef on the staff.
♫ Identify the soprano, alto, tenor, and bass notes on the staff.
♫ Choose alto, tenor, or bass. Play that line of music and point out that the tune is similar to the melody with some variation and on a different pitch.
♫ Review the concept of harmony. Play both the soprano and the alto lines together. Note that the two parts compliment each other. When two parts are sung or played together, there is harmony.
♫ Teach a group of students the alto line while another group sings the soprano. Sing it first with just the alto notes played on the piano. Then, sing it with all the parts played on the piano.
♫ Continue to teach the various parts until all of the students are comfortable singing their part. (The tenor and bass part can easily be sung an octave higher than written.) When the students are ready divide the group into four parts and have them sing their own part while the song is played.
♫ If students have trouble singing their part, have each group stand with their backs to each other and sing “away from each other.”
Music Curriculum
Fourth Grade: Harmony/Expressive Qualities

Objective: Students will learn to hear the difference between a minor key and a major key. Students will also be taught to relate the expressive tone of the music to the words of a song.

Terminology: ♪ major key ♬ minor key

Materials: ♪ Psalters
♫ keyboard or piano

Procedure:
♫ Discuss with students the idea that often a composer will try to relate the expressive tone of the music to the words of a song. Often, a sad, sorrowful or even prayerful song will be written in a minor key.
♫ Have students look at Psalter number 226. Have students read the words of the song chorally as someone plays the song. Ask students to determine when the tone or mood of the song changes.
♫ Point out that the key signatures change about halfway through the song. Tell students that the song changes from a minor to a major key.
♫ Discuss how the key change affects the tone of the music. Which part sounds happier? Which is more reflective? Which part sounds more urgent? Why do you think the composer wrote the music that way?
♫ Sing the Psalter song with the proper expression to fit the words.
♫ Brainstorm other Psalter numbers in which the music relates well to the words of a song.
♫ Discuss the importance of singing the words of a song with understanding.
Music Curriculum  
Fourth Grade: Harmony  
Descants

Objective: Students will be introduced to a descant.

Terminology: ♫ descant

♫ CD or cassette player

Procedure:
♫ Teach the definition of a descant. (See glossary.)
♫ Listen to Track #3 on the CD or tape. Point out that the piano is playing the Psalter arrangement of Psalter #171 and that the flute is playing a descant on the third verse.
♫ Listen for the descant on track #14 on the CD or tape.

Enrichment:
♫ Listen to the tracks with descants and have students sing the descant on la.
♫ Listen to the tracks with a descant. Divide the students into two groups. Have some students sing the melody (use the Psalter for the words) and others sing the descant on la.
♫ Pick out key words in the Psalter number and make up words for the descant.
Objective: Students will learn to sing a descant.

Terminology: ♫ descant

Materials: ♫ Copies of the song “Sleigh Bells”

Procedure:
♫ Teach student the melody and words of the song,
♫ Teach all students the descant part of the song. Teach it first with only the descant being played. After trying this several times, try to sing the descant while the melody of the song is also being played.
♫ Divide the group into two groups. Have one group sing the melody and the other group sing the descant. (The teacher may want to sing the descant part and have a strong leader sing with the melody group.)

Variations:
♫ Use bells or triangles to compliment the rhythm.
♫ Use chimes to play the descant.

Enrichment:
♫ Use the same procedure to sing the song “Father, We Love Thee”: (The title has been changed from you to Thee. The text of the song can easily be changed also.)
220. Sleigh Bells

Russian Folk Song

1. Merry bells go ting-a-lin-gle, Toes and fin-gers freeze and tingle,
   With our friends we gai-ly min-gle, While the snow-flakes fall.
   Boys and girls, come out to-geth-er, Clad in coats of fur and leath-er
   Made to brave the coldest weath-er, When the sleigh bells ring.

2. As we ride our song goes ring-ing, Through the air its ech-oes wing-ing,
   Till the world seems full of sing-ing: So we speed a-long.
   Through the town and by the riv-er, Where the birch-es sigh and shiv-er
   And the birds are si-lent nev-er, Join-ing in our song.
Activity Sheet 34: Harmony for “Sleigh Bells”

Descant

\[ \text{Sleigh-bells ring, Ting-a-ling,} \]

\[ \text{Steeple bells, ding dong ding!} \]

\[ \text{Ting-a-ling, Ting-a-ling,} \]

\[ \text{Ding dong ding, ding dong ding.} \]

Bass Xylophone
Father, We Love Thee

1 Father, we love you, we worship, we adore you,
glorify your name in all the earth.

2 Jesus, we love you, we worship, we adore you,
glorify your name in all the earth,
glorify your name, glorify your name,
glorify your name in all the earth, in all the earth.

3 Spirit, we love you, we adore you,
glorify your name, glorify your name,
glorify your name in all the earth.
Objective: Students will learn to play a descant on their recorders.

Terminology: ♫ descant

Materials:
♫ Copies of the song “What A Friend We Have in Jesus.”
♫ Recorders

Procedure:
♫ Teach the melody of the song.
♫ Teach the descant to the entire class.
♫ Divide the class into two groups. Have one group play the melody of the song. Have the other group play the descant.
What a Friend We Have in Jesus

1. What a friend we have in Jesus, all our
   pain we bear, all because we do not
   sins and griefs to bear! What a privi-
   every thing to God in prayer! Oh, what
   peace we often forfeit, oh, what need-

2. Have we trials and temptations? Is there
   sorrow share? Jesus knows our every
   trouble anywhere? We should never be dis-
   courage; take it to the Lord in prayer. Can we
   find a friend so faithful, who will all our

3. Are we weak and heavy laden, careful
   Lord in prayer! In his arms he'll take and
   with a load of care? Precious Savior, still our
   refuge! Take it to the Lord in prayer. Do your
   friends despise, forsake you? Take it to the

Canon

C7
F

B7
F
Dm

Gm
F

Dm
Music Curriculum
Fourth Grade: Appreciation

Objective: The students will review the five families of instruments and will learn the characteristics of each family.

Terminology: ♪ percussion ♪ strings ♪ woodwinds ♪ brass ♪ keyboards

Materials:
♫ Instrument cards displayed in families
♫ overhead copies of the instruments
♫ blackline masters of the instruments (1/student)

Procedure:
♫ Prepare poster boards, or divide the board into sections so that the instrument cards can be grouped by family. Cover the title of each family and ask the students to recall each family.
♫ Ask the students to identify physical similarities between the instruments in each family. List the similarities and point out that these similarities are called characteristics.
♫ Show the students an overhead of one instrument in each family. Together label the parts that make the instrument unique to that family. Distribute blackline masters of each overhead so that the students can label during instruction.

Enrichment:
♫ Students may wish to choose an additional instrument from one of the families, draw it and label the main parts.

Variations:
♫ Review: Quiz the students using the “Families of Instruments” worksheet.
♫ Assign small groups to research an instrument. Have them share their information with the class.
THE KEYBOARD FAMILY
THE PERCUSSION FAMILY
THE WOODWIND FAMILY
THE BRASS FAMILY
THE STRING FAMILY
I am the music Maestro!
I will lead with all my heart
This great orchestra of animals,
Who now are ready to start.

We are the STRING musicians.
We play the VIOLIN.
We move the bow across the strings
With the help of our chinny-chin-chins.

We are the STRING musicians.
The VIOLA we do play.
It's bigger than a violin,
With full, rich tones we play.
We are the STRING musicians.  
We're here to play the CELLO.  
We sit and rest it on a spike... 
Our strings make sounds so mellow.

We are the STRING musicians.  
The double BASS we play.  
We can pluck or bow the strings—  
Deep sounds we make either way.

We are WOODWIND musicians.  
We've come to play the FLUTE.  
Listen as we blow so hard  
To make a high toot-toot.

We are WOODWIND musicians.  
We play the CLARINET.  
We blow on a reed and a mouthpiece  
To make sounds you'll never forget.
We are WOODWIND musicians.
We play the OBOE so sad.
The music that you'll hear
Is high and slow and sad.

We are WOODWIND musicians.
We play the big BASSOON.
We blow into a crooked tube
As we play a lively tune.

We are the BRASS musicians.
Playing the FRENCH HORN is fun.
This instrument is a double horn—
It's really two horns in one!

We are the BRASS musicians.
We play the TRUMPET so strong.
With just three valves and our lips,
We make a lovely song.
We are the BRASS musicians.
The TUBA we do play.
The biggest tuba is eight feet tall.
Imagine what it weighs!

We are the BRASS musicians.
We play the long TROMBONE.
Back and forth we move the slide
To make the tenor tones.

We are PERCUSSION musicians.
Our DRUMS are big and round.
We use sticks and mallets for loud notes,
And brushes for quieter sounds.

We are PERCUSSION musicians.
Our CYMBALS are best in the class.
We wait for just the right moment
To make a mighty CRASH!
The Woodwind Family

Woodwinds are one of two families of wind instruments. Woodwind instruments were so named because they originally were made out of wood and were played by blowing into them. In modern times, not all woodwinds are made out of wood, but they are still played by blowing. The woodwind family includes the flute, recorder, piccolo, oboe, clarinet, saxophone, and bassoon.
The Keyboard Family

Keyboards are instruments that use a keyboard in some way to make sound.

Some keyboard instruments make their sound when a key is pressed down and moves a small device called a plectrum that plucks the string. Harpsichords and spinets produce sound in this way.

Electronic organs and electric pianos are widely used in many of the music styles of today. Electronic keyboard instruments produce a wide variety of sounds and special effects.

One of the most popular instruments makes its sound when a key is pressed down and a soft "hammer" hits the string or strings. This instrument is the piano.
The String Family

The string family of instruments includes stringed instruments that can make sounds using one of two methods.

Method 1: The sound is produced by moving a bow across the strings. The violin, viola, cello, and string bass produce sound in this way.

Method 2: The sound is produced by plucking the strings. The guitar, banjo, and harp are some of the stringed instruments that produce sound in this way.
The Brass Family

The brass family of instruments received its name because of the metal from which they are usually made. They are blown like woodwinds and have keys or slides to change the notes. Some of the members of the brass family include the trumpet, French horn, trombone, tuba, and sousaphone.
The Percussion Family

The percussion family of instruments are instruments that are struck in some way. This family includes more members than any other instrument family. Some percussion instruments are the tambourine, castanets, triangle, cymbal, gong, xylophone, and drums.
FAMILIES OF INSTRUMENTS

Directions: Write the name of the instrument family on the lines below the correct circle.

1. Piano
2. Violin
3. Drum
4. Saxophone
5. Trumpet
Music Curriculum
Fourth Grade: Appreciation
History of Music

Objective: Students will begin to look at the history of music and learn to appreciate how God used music in the church throughout history. (This lesson can be done over several class periods and can be integrated with your writing and history curriculum.)

Materials: ♪ “A Brief Look at the History of Music” from the “Appreciation of Music” section.
♪ Long strips of paper suitable for making a time line.
♪ Research materials i.e.: encyclopedias, books about music, encyclopedia software, internet

Procedure:
♪ Discuss the fact that God has given the church the gift of music. Discuss how music can be used to praise God. Teach that music has been used for both praise and entertainment since the time of Adam (Gen. 4: 21).
♪ Create a time line of the history of music. Make a segment for the following time periods: Ancient World, Middle Ages, Renaissance, Baroque, Classical, Romantic, 20th Century (Modern).
♪ Write in a brief description of the changes that took place in the use of music in each time period. (Information can be found in the “Appreciation of Music” section: “A Brief Look at the History of Music”)
♪ Include important dates that are relevant to your history or social studies curriculum.
♪ Have student illustrate with musical symbols, pictures of composers, pictures of instruments of the period, etc.

continued…
Variations:

♪ There are a variety of activity suggestions in the Teachers’ Materials “A Brief Look at the History of Music.” You can choose as many or as few as you wish.
Music Curriculum
Fifth Grade: Pitch
Great Warm-up Exercise

Objective: Students will learn to follow the signals of a song leader and adjust their pitch accordingly.

Terminology: ♪ pitch ♪ music for a simple tune (see Teachers Materials)

Materials: ♪ any simple song (see nursery songs in the Teachers’ Materials)

Procedure:
♫ Explain that when you move your arm high up in the air, you want them to make a “Laa” sound with a high pitch. If you put your arm down low, they should make a low sounding “Laa.”
♫ Give them the beginning pitch in a mid range with your arm straight in front of you. Begin moving your arm up and down, varying the speed of the movements.
♫ Teach students the melody of a simple song by having them sing the melody on “Laa” or “Aah.”
♫ Direct students to sing the pitch of the song by raising and lowering your arm accordingly.
♫ Teach students the cut off signal.
♫ Have students take turns directing for pitch. Have them try to direct a tune by looking at the notes of a simple song on the staff.

Variations:
♫ This method of teaching the melody of a song can be very affective with most songs, especially to “correct” the melody of songs that were learned incorrectly.
♫ For especially difficult melodies, have students raise and lower their hand along with your directives.
Objective: Students will become sensitive to their own pitch and the pitch of others by singing and listening at the same time.

Terminology: ♪ pitch

Procedure:
♫ Tell students that you are going to sing a pitch and that you want them to listen to the sound and try to match it.
♫ Sing a pitch and have students match the pitch.
♫ Tell students that you are going to sing a pitch and that they should match the pitch. Then, tell them that you will change the pitch to a higher or lower note and that they should listen carefully and try to change their pitch to your pitch. They will have to be singing quite softly so that they can listen at the same time.
♫ Sing a pitch and have students match it. While holding that pitch, change to a higher or lower pitch. See if students can match it.

Variations:
♫ This exercise can also be done by holding a pitch and changing the vowel sounds and having students match the sounds. For example: sing a sustained pitch on La switch to Lo, switch to Le, etc.
♫ Do this exercise using a piano or keyboard. Give the pitch on the piano, and then continue to change the pitch. Have students hold a sustained note and change pitch without taking a breath.
♫ Have students give the pitch for their classmates.
**Music Curriculum**  
**Fifth Grade: Expressive Qualities**

Objective: The students will follow the cues of a director for singing expressively.

Terminology: ♪ time signature

Materials: ♪ rhythm band blocks

Procedure:
- ♪ Teach the students the hand movements for directing in 2/4 time, 3/4 time and 4/4 time. Draw the motions on the board and encourage the students to imitate.
- ♪ Divide the class into two sections. Pass out rhythm blocks to half of the class. Instruct the rest of the class to take out a pencil for use as a baton.
- ♪ While half of the class taps a beat using the rhythm blocks, instruct the other half of the class to direct to the beat.
- ♪ Switch directors so that all of the class is given the opportunity to practice.
- ♪ Alter the students have conquered this skill, work with them to direct the beat with one hand while cueing expressive changes with the other hand.
Music Curriculum  
Fifth Grade: Expressive Qualities  
(For use during devotional singing)

Objective: The students will be able to correlate the appropriate manner of singing to the words of a song.

Terminology: ♬ Review dynamic terms and terms for tempo

Materials: ♬ Psalters

Procedure:
♩ Discuss with your students ways to change the expressive tone of a song; sing a cappella, have boys or girls sing a verse alone, hum a verse or repeat a line. Discuss how each of these can add expression to the song.
♩ Copy, cut out and laminate the flashcards below.
♩ Choose a Psalter number and pick a flashcard. Use the flashcard to sing the Psalter number expressively.

<table>
<thead>
<tr>
<th>BOYS ONLY!</th>
<th>GIRLS ONLY!</th>
</tr>
</thead>
<tbody>
<tr>
<td>A CAPPELLA</td>
<td>HUM A VERSE</td>
</tr>
</tbody>
</table>

Variations:
♩ Pass out photocopies of a Psalter number to the students. Insert symbols for the expressive terms in appropriate places. Sing the song accordingly.
**Music Curriculum**

**Fifth Grade: Expressive Qualities**

*(Great for use with devotional singing)*

Objective: The students will understand the terms for dynamics.

Terminology: ♪ review all terms for dynamics

Materials: ♪ Psalters
          ♪ selected songs for devotional singing

Procedure:

♫ Review the terms for dynamics with your students.

♫ Cut, copy and laminate the dynamic flashcards. Keep them near the piano. During devotional singing select a flashcard and then use the dynamic chosen to sing a student-selected song.
Music Curriculum
Fifth Grade: Melody
The Body Scale

Objective: Students will kinesthetically create a scale and melodies.

Terminology: ♩ scale ♩ melody

Materials: ♩ copy of the body scale diagram
♫ various scales
♫ various melodies

Procedure:
♫ Explain and demonstrate the various positions of the body scale.
♫ Play various scales. Have students sing the scale and create the body scale positions as they sing.
♫ Once students are familiar with the positions of the body scale, show an overhead of a familiar melody and have them try to create the position for each note in the melody.
♫ Have fun doing this by singing the song and creating the positions, slowly at first and increasing in speed as you go.

Enrichment:
♫ Once the positions are learned, this exercise can be included as a warm-up exercise at the beginning of other music lessons.
Music Curriculum
Fifth Grade: Pitch
Using the Body Scale to Make Music

Objective: Students will learn to use their knowledge of the scale to create kinesthetic tunes. They will also sharpen their sense of pitch.

Terminology: ♪ scale ♪ pitch

Materials: ♪ Several simple melodies in the key of C (no sharps or flats)
(see Teacher Materials)

Procedure:
♪ Teach the body scale (see the lesson on the body scale)
♪ Teach students that the body positions of the body scale correlate with the notes on the scale. For example if you are working with the C Major scale, Hands on knees = C; Hands on thighs = D; Hands on hips = E; etc.
♪ Explain that the body scale can be used with simple melodies also. Show students the song “Twinkle, Twinkle Little Star.” The first phrase of the song has the notes CCGGAAG. This can be demonstrated on the body scale as positions 1,1,5,5,6,6,1.
♪ Divide the class into groups of four or five. Assign a simple tune to each group. Have the students work out the body positions while singing the song. (If possible, separate the groups so that they can’t hear the other groups.)
♪ When each group is ready have them first show the body positions to the rest of the class and have them guess the song from the positions. Then have them sing the song while doing the body positions.
Music Curriculum
Fifth Grade: Singing Four-Part Harmony

Objective: Students will review the symbols for the treble and bass clefs. They will learn to sing a song in four part harmony and they will practice reading musical notation.

Terminology:
♪ bass clef  ♪ treble clef  ♪ harmony  ♪ unison
♫ soprano  ♫ alto  ♫ tenor  ♫ bass

Materials: ♫ Psalters  ♫ piano  ♫ overhead of Psalter # 188

Procedure:
♫ Choose a Psalter number, point out the treble clef and bass clef on the staff.
♫ Identify the soprano, alto, tenor, and bass notes on the staff.
♫ Choose alto, tenor, or bass. Play that line of music and point out that the tune is similar to the melody with some variation and on a different pitch.
♫ Review the concept of harmony. Play both the soprano and the alto lines together. Note that the two parts compliment each other. When two parts are sung or played together, there is harmony.
♫ Teach a group of students the alto line while another group sings the soprano. Sing it first with just the alto notes played on the piano. Then, sing it with all the parts played on the piano.
♫ Continue to teach the various parts until all of the students are comfortable singing their part. (The tenor and bass part can easily be sung an octave higher than written.) When the students are ready divide the group into four parts and have them sing their own part while the song is played.
♫ If students have trouble singing their part, have each group stand with their backs to each other and sing “away from each other.”
Objective: Students will review intervals of half steps and whole steps.

Terminology: ♪ interval ♪ half step ♪ whole step

Materials: ♪ Keyboard or a copy of a keyboard

Procedure:
♫ Review the concept of a scale. Sing the scale.
♫ Review the definition of an interval as the distance between any two pitches. Review that a half step as the smallest interval on the piano. It is the distance between one key and the key (black or white) immediately above or below it. Have students point out half steps on the keyboard.
♫ Allow students to hear a few half step intervals and a few whole step intervals. Have them sing the pitches as you play them.
♫ Next, play several half step intervals and several whole step intervals on the piano or keyboard. Have students guess if it is a half step or a whole step.
Music Curriculum
Fifth Grade: Notation and Pitch
Intervals

Objective: Students will be introduced to various intervals.

Terminology: ♫ interval

Materials: ♫ Overhead copy of intervals

Procedure:
♫ Teach students that an interval size can be identified by the arithmetic distance that it covers. You can determine the arithmetic distance by counting the letter names of the two pitches whose interval we are trying to determine plus the letter names of all the pitches in between. See the examples below.

♫ Have students identify the following intervals by counting the letter names of the pitches of the interval.

♫ Play and sing various intervals. See if they can guess the interval size or the arithmetic distance.

Enrichment:
♫ See if students can find Psalter numbers that have the various interval sizes.

Answers: 1. 6th 2. 4th 3. Unison 4. 7th 5. 8th 6. 3rd 7. 2nd 8. 2nd
Music Curriculum
Fifth Grade: Notation
Sharps and Flats

Objective: Students will learn to sight read music. They will be introduced to sharps and flats.

Terminology: ♭ sharps  ♯ flats

Materials: ♪ Staff chart
           ♪ Staff Chart cards for sharp and flat symbols
           ♪ Keyboard or a copy of a keyboard. (See Teacher Materials)
           ♪ Student Worksheet

Procedure:
♫ Review the notes and the names of the notes on the staff chart and on the keyboard.
♫ Review the concept of half steps and whole steps.
♫ Review the meaning of the flat symbol ♭ on the staff (indicates that the note should be lowered a half step) and the meaning of the sharp symbol ♯ on the staff (indicates that the note should be raised by a half step).
♫ Demonstrate by showing the notation for various flats and sharps on the staff chart. Also, show various flats and sharps on the keyboard. See diagrams below.

♫ Play and sing the natural note, then the flat or sharp to illustrate the differences. Do this with several notes.
♫ Work through the student worksheet with students.
Flats and Sharps

Label all of the white keys on the keyboard, and then write the two names for each black note on the keyboard.

___    ___          ___   ___   ___           ___   ___
___    ___          ___   ___   ___           ___   ___

Your Name___________________

♫ Your Name_________________
Objective: Students will be introduced to various key signatures. This lesson can be done over two class periods, teaching flats first, then sharps.

Terminology: ♪ key signature ♪ flats ♪ sharps

Materials: ♪ Copy of the Circle of Fifths (See Teacher Materials) ♪ Staff Chart ~ Lines and Key Signatures

Procedure:
♫ Review the concept of a sharp and a flat. Show the symbols on the staff chart.
♫ Review with students that the key signature tells the key in which a song is played. The key signature tells how many sharps or flats the song has.
♫ Remind students that when a sharp or flat symbol appears between the treble or bass clef and the time signature, it indicates that the designated note should be played as a sharp or a flat through the whole song. See examples of key signatures on the Circle of Fifths.
♫ Teach students that the pattern of sharps and flats is always the same. For example if there is only one flat, it will always be a B flat. If there is only one sharp, it will always be an F sharp.
♫ Show students the key signature for F Major (1 flat) on the staff chart.
♫ Teach students that all of the key signatures containing flats begin with the B Flat.
♫ Continue by showing the key signature for B Flat Major. Point out the beginning of the pattern for flats. (First B♭ then Eb) Show E Flat Major key signature; point out pattern (B♭, Eb, A♭). Continue to show key signatures and have students identify the patterns. (B♭, Eb, A♭, D♭, G♭, C♭, F♭)
♫ continued...
Begin teaching the pattern for sharps. Show the G Major key signature. Point out that if there is one sharp, it will always be the F#. Continue by showing the D Major key signature. Point out that the two sharps are F# and C#. Continue to show the key signatures in order. (See the Circle of Fifths—Teacher Materials.) Have students identify the pattern for sharps. (F#, C#, G#, D#, A#, E#, B#)

Continue to point out key signatures during devotional singing.
Music Curriculum  
Fifth Grade: Notation  
Minor Scale

Objective: Students will be introduced to a minor scale and a song built on a minor scale.

Terminology: ♪ interval  ♪ half step ♪ whole step

Materials: ♪ Staff Chart and overhead notes  
            ♪ Copy of the song “Brethren in Peace Together”  
            ♪ Student Worksheet

Procedure:
♪ Review the concept of a scale. Sing a scale.
♪ Review the definition of an interval as the distance between any two pitches. Review that a half step is the smallest interval on the piano. It is the distance between one key and the key (black or white) immediately above or below it. Have students point out half steps on the keyboard.
♪ Review that a whole step is two half steps. It is the distance or interval between two notes on a keyboard. There will always be one key between the two pitches that are a whole step apart. Have students point out a whole step on the keyboard.
♪ Sing several intervals.
♪ Review the pattern for a major scale. The interval pattern is: whole step; whole step; half step; whole step; whole step; whole step; half step.
♪ Sing several major scales with students.
♪ Sing the song, “Brethren in Peace Together.”
♪ Have students name the pitches used in the song. Draw them on the board or arrange them on the staff chart. See following page:
Play the scale on the piano. Ask students if this sounds like a major scale. Check to see if it follows the interval pattern for the major scale.

Play the scale again slowly. Have students raise their hands when they hear a note that is unexpected.

Now have students change the scale to follow the major scale interval pattern: whole step; whole step; half step; whole step; whole step; whole step; half step. They may need to use the keyboard to help them.

It should look like this:

Play and sing the scale.

Explain that the song “Brethren in Peace Together is written in a minor key and is built on the E minor scale.

Sing the minor scale again. Now sing the song again.

Work through the worksheet with students.

Discuss the similarities and differences between the two scales.
Brethren in Peace Together

How good-ly it is and how pleas-ant,
for breth-ren to dwell to-geth-er.

How good-ly it is and how pleas-ant,
for breth-ren to dwell to-geth-er.

Good-ly, pleas-ant, breth-ren in peace to-geth-er.

How good-ly it is and how pleas-ant
for breth-ren to dwell to-geth-er.
On the staff below is the E Minor Scale.
Write half step on the lines next to the half step jumps and whole step on the lines next to the whole step jumps.

On the staff below is the E Major Scale.
Write half step on the lines next to the half step jumps and whole step on the lines next to the whole step jumps.

Your Name____________________
Music Curriculum  
Fifth Grade: Appreciation  
History of Music

Objective: Students will increase their knowledge of the history of music.

Materials: ♫ shoe boxes  
♫ research materials for student use: i.e.: encyclopedias, music books, encyclopedia software, internet  
♫ “A Brief Look at the History of Music” from the “Appreciation of Music” Section.  
♫ Information concerning composers from the “Appreciation of Music” Section.  
♫ Selection of CDs or tapes of music from various time periods.

Procedure:  
♫ Review the history of music using “A Brief Look at the History of Music” from the “Appreciation of Music” Section. (If students did not create a timeline of the history of music in fourth grade, you may want to have them do this first, or you can draw a timeline of your own to teach use for teaching the history of music.)  
♫ Have students work in groups (or alone).  
♫ Assign each group a time period to research.  
♫ Have students use shoe boxes to create a musical time capsule of their time period.  
♫ They can include a CD or music written at that time, pictures of composers, books about composers from the time period, and pictures of (or actual) instruments from the time period. They can also include other items that would illustrate that time period.  
♫ Have students decorate the outside of their time capsules in a way that reflects the time period.
Have students present their time capsules to the class. Display them so that students can learn from each other’s projects.

This lesson can be taught over several class periods. You can also incorporate various activities that are suggested in “A Brief Look at the History of Music” from the “Appreciation of Music” Section.
Objective: The students will recognize the difference between an orchestra and a band.

Terminology: ♪ orchestra

Materials: ♪ a sample of orchestra music
          ♪ a sample of band music

Procedure:
- ♪ Play the selections of orchestra and band music for the students.
- ♪ After both selections have played, use a Venn diagram to compare and contrast both types of music.
- ♪ Tell the students that the stringed instruments are the main part of an orchestra, while a band has no stringed instruments. Point out that this changes the sound of the group. An orchestra has a smooth, sweet sound while a band has a brassy, vibrant sound.
- ♪ Play another clip of each type of music for the students.

Enrichment:
- ♪ Provide the students with the opportunity to hear a college or professional band play.

Variations:
- ♪ Play the two musical selections and allow the students to predict which is a band and which is an orchestra. Prior to whole class instruction, assign the students to work in groups to list characteristics of both selections.
Music Curriculum
Fifth Grade: Appreciation

Objective: The students will become familiar with the instruments of an orchestra and will be introduced to the orchestra seating arrangement.

Materials: ♫ overhead copy of the orchestra seating arrangement
          ♫ Instrument cards

Procedure:
♫ Brainstorm with your students to create a list of musical instruments. After a list has been compiled tell the students that an orchestra is a group of musicians playing instruments from the five main families.
♫ Post the orchestra diagram on the board. Tell the students that the instruments in an orchestra are arranged in a specific seating arrangement.
♫ Begin to construct the seating chart by posting the cards by family onto the diagram. As an instrument is posted you may wish to ask the students to recall the instrument’s family and characteristics.
♫ Point out that an orchestra contains far more of each quiet instrument, for example string, than of louder instruments, brass.

Enrichment:
♫ Provide the students with an opportunity to hear an orchestra perform.

Variations:
♫ Give the students a blank copy of the diagram to complete.
A Brief Look at the History of Music

Music of the Ancient World: Creation—AD 400

Music has been an important part of the children of God since the beginning of time. God gave us rhythm at the time that he breathed into Adam and gave him a heart beat. Music is a key component in the worship of God and in the way that we praise and glorify Him.

Through scripture, we know that instruments such as trumpets, harps, flutes, lutes, lyres, and cymbals were a part of religious ceremonies.

Activity suggestion: Have students use a concordance to find various instruments that are found in the Bible.

Activity suggestion: Have students find and illustrate verses that talk about praising God through music or song.

Music of the Middle Ages: AD 700—AD 1400

During this time period, music was kept alive in churches and monasteries. In addition, minstrels also were employed by nobles or traveled from town to town as they performed non-religious music.

During this Middle Ages, most of the church music was sung in the form of a Gregorian chant, a simple tune sung in unison. Although some churches used organs, they were not the norm.

Activity suggestion: Have students research the types of instruments used during the Middle Ages. (Rebec, Psaltery, Shawm, Lute, Hurdy Gurdy)

Activity Suggestion: Sing a Gregorian chant with your class. There is one included in this section. You can change the words to suit your needs.

Music of the Renaissance: AD 1400—AD 1700

During this time period, music took several changes. It was still very important in churches, but now many composers were hired to work in the courts of wealthy rulers. Composers wrote non-
religious and religious music for instruments as well as voices; however, most was still written for voices. It no longer followed the simple form of the Middle Ages, but became more complicated.

♪ In the religious world, music after the Reformation was being written to be sung by whole congregations, not just the choir.

♪ In the secular world, the Madrigals performed at feasts and weddings. The opera and the ballet were introduced.

♫ Activity Suggestion: Have students research the instruments of this period. (harpsichord, violin, viola, cello, recorder, lute, crumhorn)

♫ Activity Suggestion: Sing music from this period. Consider the work of Martin Luther, Thomas Talus, or William Byrd.

♫ Activity Suggestion: Discuss the changes in the world at the time of the Reformation in relationship to the musical changes. Consider the move to the New World, the Reformation, and artists such as Pieter Bruegel and Diego Vellasques.

**Music of the Baroque Period: AD1700-AD1750**

♪ During this time, the popularity of music for entertainment grew. Public concerts were performed in gardens and opera or concert halls. Music composed for instruments only was introduced in the form of suites and the concerto, a piece written to be played by small groups and an orchestra. In addition, many oratorios, cantatas, and passions were composed to be played in religious ceremonies.

♫ Activity Suggestion: Listen to the work of Vivaldi (“The Four Seasons”) or Handel (“The Water Music” and “Music for Royal Fireworks”)

♫ Activity Suggestion: Study “The Messiah” (see the suggestions in “Appreciating the Messiah” in this section).

♫ Activity Suggestion: Sing “Jesu, Joy of Man’s Desiring” by J.S. Bach.
Music of the Classical Music: AD1750–AD1830
♫ During this time period, the symphony, concerto, and sonata were further developed. Music was written to be played by string quartets, piano, as well as orchestras.
  ♫ Activity Suggestion: Study the works of Haydn, Mozart, Beethoven, and Schubert.
  ♫ Activity Suggestion: Compare the symphony, the concerto, and the sonata musical forms. (See descriptions included in this section.)
  ♫ Activity Suggestions: Listen to a symphony, concerto, or sonata and try to identify the movements of the piece.

Music of the Romantic Period: AD1810–AD1900
♫ During this period, public concerts became more popular. The music of orchestras and piano were very prominent. Program music, music which tells a story or describes a scene also increased in popularity. The polka and waltz were also introduced to be played at dances and baits.
  ♫ Activity Suggestion: Listen to the music of Johannes Brahms, Chopin, or Tchaikovsky.

Development of National Music: AD1850–1920
♫ Due to political unrest in Europe, there was a new sense of national identity. Composers looked to traditions, myths and legends for musical ideas. In order to give their music a “national style”, many composers turned to old folks songs that had never been written down before. It was during this time, that many of the nursery songs were written, even though they had been sung for centuries.
  ♫ Activity Suggestion: Have students research the origin of various folk songs or nursery songs.

Music of the 20th Century and Beyond:
♫ During this time, a less serious form of music has been introduced in the Western world. This music is now considered the popular music of the day, commonly referred to as “pop” music. Protest songs of the 60’s, disco of the 70’s, hard rock, and country music
make up the pop music of the late 20\textsuperscript{th} century. With the introduction of new technology, music videos and M-TV are strong influences in modern society.

\begin{itemize}
\item Although music is still a primary part of a Christian’s life and worship, you can see that the writing of music and the use of music has changed drastically over time. The popular music of today is no longer written for religious purposes. Instead it is often used to promote anti-Christian views and sinful ideas and is used primarily for entertainment.
\item We should not be discouraged by the “popular” music of today’s culture however. Instead, we should take the opportunity to teach our children about the sinfulness of the music of the world. But, primarily, we need to teach children the importance of using the proper kind of music to praise, worship, and glorify God. We can do this by teaching them to appreciate and enjoy music, by teaching them about the fundamentals of music, and by encouraging them to use their God-given talents to give God the glory due His name.
\end{itemize}
# A Look at Classical Music Forms

<table>
<thead>
<tr>
<th>The Classical Symphony</th>
<th>The Classical Concerto</th>
<th>The Classical Sonata</th>
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</thead>
<tbody>
<tr>
<td>♫ The term <em>symphony</em> means “sounding together” and is century to describe “large scale” music that was composed for an orchestra. ⬤ The Classical Symphony generally has four movements or sections. 1. A quick and lively movement. 2. A slow movement. 3. A minuet and trio. 4. A fast, cheerful movement.</td>
<td>♫ The term <em>concerto</em> means “playing together.” A concerto is played by an orchestra and a soloist. ⬤ The Classical Concerto consists of three movements. 1. A serious movement played by the orchestra alone. 2. A slower movement. 3. A fast movement. ⬤ A cadenza is included at the end of the first or last movement (sometimes both). A cadenza is played by a soloist only.</td>
<td>♫ A classical sonata is composed for either a single keyboard instrument, or for a keyboard instrument and one other instrument. ⬤ A Classical Sonata consists of four movements. 1. A long, quick movement. 2. A slow movement. 3. A minuet and trio. 4. A quick and lively movement.</td>
</tr>
</tbody>
</table>
Pange lingua gloriosi corporis

mysterium, Sanguinis Que pretiosi, Quem in mundi pretium

Fructus ventris generosi Rex effudit gentium.
Appreciating “The Messiah”

Background Information:
♪ The Messiah is an oratorio composed by George Frederick Handel during the Baroque period. An oratorio is a composition about a story or religious theme that is put to music. Oratorios consist of choir, orchestra, and soloists. The Messiah is an oratorio that was written about the life of Christ.

Interesting facts about the Messiah:
♪ The words of the Messiah were written by Charles Jennens.
♪ Inspired by the words, Handel wrote fast and furiously and composed the whole oratorio in only three weeks.
♪ His final composition is almost identical to his original composition with very few crossed out or altered notes.
♪ The first performance of the Messiah was conducted by Handel from the harpsichord in 1742.
♪ In 1743, George II was so overcome with emotion by the beginning of the Hallelujah Chorus that he leaped to his feet. To show respect to the king, the audience also rose. This began the tradition of standing to show respect while the Hallelujah chorus is being sung.

Bible References to go with the Messiah:
♪ “Every Valley Shall Be Exalted” Isaiah 40:4
♪ “And the Glory of the Lord” Isaiah 40:5
♪ “O Thou that Tellest Good Tidings to Zion” Isaiah 40:9
♪ “For Unto Us a Child is Born” Isaiah 9:6
♪ “He Shall Feed His Flock” Isaiah 40:11
♪ “Lift Up Your Heads” Psalm 24:6
♪ “Hallelujah Chorus” Rev. 19:6  Rev. 11:15  Rev. 19:16
♪ “I Know That My Redeemer Liveth” Job 19:25
♪ “The Trumpet Shall Sound” I Corinthians 15:52
♪ “Worthy is the Lamb” Rev. 5:12
Ideas for Using this Information:

♪ Spend a half hour listening to the Messiah and discussing the life of George Frederick Handel. Discuss the Baroque period (1600-1750) in relationship to what was happening in the world at that time.

♫ The Reformation: Martin Luther (Change in religious thinking, old practices and doctrines were challenged.)

♫ The move to the New World and the establishment of the United States.

♪ Spend a class period listening to the Messiah and comparing words in the Messiah to the scriptural passages. Be prepared to sing along.

♪ Listen to various sections of the Messiah and compare the setting or mood of the music to the words. Do they fit, are they appropriate?

♪ Use the scripture passages for devotions. Read the passage, discuss it, and then listen to the section of the Messiah that goes with it.

♪ Enjoy listening to the Messiah during art or other seatwork times. Be prepared to have students stand during the Hallelujah chorus if you have shared the story of George II.
George Frederick Handel was born on February 23, 1685, in Halle, Germany. He was not born into a family that was musically centered. Handel’s father, a well-known and well-respected barber surgeon, did what he could to extinguish his son’s early love for music, putting in its place the preparation for a career in law. But in secret, young George would practice on a small clavichord, and he progressed from playing familiar pieces to composing his own.

When he was seven, George went with his father to the court of a duke. There he played the court organ, and the Duke was so impressed with young Handel’s talent that he persuaded the hesitant father to allow George to begin music lessons with the organist, Friedrich Zachau, who also taught the boy to play the harpsichord, the organ, the violin, and to compose music. As George studied, his fame spread. By age twelve, he became the assistant organist at Halle.

Although George’s father still wanted him to study law, there was no denying the boy’s exceptional musical talent. Soon after his father’s death, young Handel answered the call of music full time, playing, teaching, and composing in Hamburg. He also traveled to Italy, learning how to compose Italian opera. In 1710, on a trip to England, Handel was so admired and respected there, he decided he would eventually like to become an English subject, which he did. By age 30, Handel was the most popular musician in England. He made most of his money by composing operas, but also tried other styles of writing. Handel developed the oratorio, which was like a short opera, telling a Bible story in a dramatic way. His most famous oratorio was the Messiah, a work he took twenty-three days to complete. When King George II of England heard the “Hallelujah Chorus” from the Messiah, he was so overcome by emotion that he stood. Audiences to this day continue the tradition.
Handel continued to play the harpsichord and organ, as well as to compose, well into his later years. He had composed 50 operas, 20 oratorios, and chamber and orchestral music, including such well-loved favorites as Water Music and Fireworks Music. Near the end of his life, Handel became blind, but his blindness did not stop him from creating music. It is quite amazing that he was at the organ for a performance of the Messiah eight days before his death on April 14, 1759. He was buried with honor in Westminster Abbey.
Composer George Frederick Handel

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Composer Biographies
Antonio Vivaldi

Probably the two most famous composers from the Baroque period are Johann Sebastian Bach and George Frederick Handel, whom you can read about on pages 29 and 32. But another composer, Antonio Vivaldi (Vi-VAL-dee), created music that is most representative of the Italian string music of his day. His music had a great influence on the composers who came after him, including Johann Sebastian Bach. Even today, Vivaldi’s music is being rediscovered with great enthusiasm.

Antonio Vivaldi was born in Venice, Italy, on March 4, 1678. His father was a violinist for St. Mark’s in Venice, and young Vivaldi was prepared for both a career in music and the priesthood. He became a priest first and was called the “Red Priest” because of his hair color. Within a year, however, he was excused from his post because of illness.

Soon after, he accepted a job teaching music at a school for orphan and runaway girls in Venice; he remained there teaching, composing, and conducting for thirty-six years. He and his female students performed many concerts that were extremely popular with the people of Venice.

Vivaldi composed an enormous amount and variety of music. He wrote many operas, secular cantatas, sacred oratorios, motets, and masses. However, his creative genius was demonstrated in the many instrumental compositions he wrote. His fame grew not only from his orchestral pieces, but also from his compositions for solo instruments. He wrote many pieces for the violin, oboe, flute, and also instruments that were not as common to hear in an orchestral performance, such as the piccolo, guitar, and mandolin.
Antonio Vivaldi developed a way of writing concertos that became the standard for the Baroque period. He used three-part movements in a fast-slow-fast pattern. This style became the model for other composers and still is used for concerto writing today.

Vivaldi’s musical acceptance lessened in his later years, and he died a poor man in July of 1741. After his death, his music was forgotten for almost a hundred years. Bach respected and admired Vivaldi’s work and had arranged some of Vivaldi’s concertos for keyboard. These arrangements became very popular. Because of their popularity and the influence Vivaldi had made on Bach, Vivaldi’s music was “rediscovered.” Today, his music can be heard in classrooms, homes, and concert halls throughout the world.
Composer Antonio Vivaldi

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The Four Seasons is a set of four violin concertos. Each is based on a poem.

The Spring has come and joyfully is greeted by the birds with happy song.

Vivaldi

On the left you can see how the poem for Spring begins.
On March 21, 1685, Johann Sebastian Bach (BAHK) was born in Eisenach, Germany. He was surrounded from birth with music, for most of his relatives were musicians. They would gather for musical “feasts,” and the town of Eisenach would be filled with music. Bach seemed destined to become a fine musician.

At an early age, Bach was taught the violin by his father. The young Bach proved to be a talented student. Before Bach was ten, his parents died and Johann went to live with an older brother. Bach continued his musical training, soon perfecting his ability on the clavichord, harpsichord, and organ, and he began to compose his own music. He also sang as a choirboy. By the time he was fifteen, he was ready to leave his brother’s home to seek a career as a paid musician.

A teenage Bach became a violinist in Weimar, then a court organist and chamber musician. People were caught up in the cleverness of the accompaniments he played on the organ for hymns, and his fame as an organist spread. While in Weimar, Bach composed music for religious services, including many cantatas. Bach was a religious man, and the depth of his devotion was heard in his works. During this time, Bach composed his famous Toccata and Fugue in D minor.

Bach lived a full family life, fathering twenty children in his two marriages. The Bach home was filled with children, guests, and students who sometimes lived with the family. Of Bach’s children, four sons went on to have careers in composition: Wilhelm Friedemann, Carl Phillip Emanuel, Johann Christopher Friedrich, and Johann Christian.

Before his move to Leipzig in 1723, he composed Book I of the Well-Tempered Clavier, and the six “Brandenburg Concertos.” After he moved to Leipzig in 1723 (where he lived the rest of his life), he became the director of music in a school and he wrote music for the
churches in the city. It was in Leipzig that he composed such beautiful works as *Magnificat* and *Mass in B minor*.

Bach composed over 1,000 pieces of music. He expressed single moods in many of his pieces, trying to keep the same mood throughout the piece. He tried to express meaning rather than "showing off" the ability of the instruments and voices. He perfected the musical techniques of "fugue" (the repeating of a melody by different instruments with some variations) and "counterpoint" (the playing of two or more melodies at the same time). He used his musical talent to serve the church, his employers, and the people around him. Bach’s great musical genius earned him the title "Father of Music."
Composer Johann Sebastian Bach
Bach wrote this tune for his second wife, Anna Magdalena. She was a professional singer. They were married in 1721.

Minuet in G

Moderato

The picture shows the cover of a book of music which Bach dedicated to her.
Franz Joseph Haydn

The composer known as the “Father of the Symphony” was born in a small Austrian village called Rohrau on March 31, 1732. Early on, the Haydns realized that their young son had musical talent, so when a cousin offered to train him in a nearby city, the parents agreed. At six years old, young Joseph Haydn (HIGH-den) moved away from home.

When he was eight, Haydn’s excellent voice brought him to the attention of a court composer. In 1740, he was admitted to a boarding school where singers were trained for the emperor’s court in Vienna. While he was there, Joseph Haydn received an academic education. The boy continued his studies of the violin and harpsichord and began to compose music. But when he was seventeen, his voice changed, and he was dismissed from the school.

Times were not easy for Haydn. When he left the school, he had no money. While styling wigs as a barber’s helper, he earned enough money to rent a place of his own. He became a music teacher and wrote his first Mass. Haydn later worked for several years as a composer and music director for a count. In 1761, Haydn began work for Prince Esterhazy in Austria and soon he was put in charge of all court music. There he remained, composing for almost thirty years.

Haydn and Mozart met in 1781 and became close friends, learning from and encouraging each other until Mozart’s death in 1791.

From 1791 to 1794, Haydn wrote his last twelve symphonies, called the London Symphonies, while in England. One of the most famous of these is the Surprise Symphony. In it, he gave the audience a big surprise in the slow movement — the bangs of loud kettle drums to awaken anyone who was sleeping!
Franz Joseph Haydn composed more than 100 symphonies. He is probably most renowned for his transformation of the symphony from a short and simple form into a long form for a large orchestra. Haydn’s combination of instruments in his orchestra formed the basis for modern symphonic orchestras.

His composition was not limited to symphonies. He wrote over 80 string quartets; and, in many of these quartets, the two violins, a viola, and a cello seem to talk to each other. Some of the most famous string quartets are “The Bird”, “Sunrise,” and “Emperor.” Haydn also wrote two of his greatest works, The Creations and The Seasons for solo vocalists, a large chorus, and orchestra. This talented musician also found time to keep on teaching. One of his promising students was Beethoven!

Haydn, along with composers such as Mozart, Beethoven, and Tchaikovsky, earned his place in history as a master of the symphonic form.
Composer Franz Joseph Haydn
This and the next tune are from a set of six string quartets, *Opus 76*. This is the third, called the *Emperor*.

It was originally the Austrian national anthem, and is now the anthem of West Germany.

*Emperor's Hymn*  
*Haydn*
Composer Biographies
Wolfgang Amadeus Mozart

Born on January 27, 1756, in Salzburg, Austria, Wolfgang Amadeus Mozart (MOHT-zhart) began his life surrounded by music. His father, Leopold, was a conductor, composer, and music teacher in the Archbishop of Salzburg’s Court. Wolfgang’s older sister, Maria Anna, was nearly five years older than her brother and quite an accomplished musician already. Young Mozart spent many hours listening to her play the clavier, “joining in” whenever possible. By the age of three, he played it too!

Because of his children’s remarkable musical talent, Leopold gave up teaching his other students so he could devote his teaching time to his own children. At the age of four, Wolfgang began lessons with his father, learning not only music, but Latin, German, and mathematics as well. Before the age when most children enter kindergarten, young Mozart had already composed his first minuet, and by six years of age, his first piano concerto. By this age, Mozart was also quite accomplished on the violin. Leopold Mozart decided to take his talented children on a musical tour of Europe and show the world their astounding ability.

While on tour, Maria Anna and Wolfgang charmed audiences of royalty and other avid music lovers with their skill, sometimes giving as many as three concerts in a day. On one occasion, when asked to play blindfolded, they performed without making a mistake.

By the age of fourteen, Wolfgang had composed four symphonies and two one-act operas. His youth continued to be filled with composition and fame. Mozart married Constanze Weber when he was 26 and they had two sons. Sadly for this musical genius, those who had so loved him as a child prodigy did not think it necessary to pay him what he was truly worth, and he lived in ill health and poverty. Although money was in short supply, the happiness of the
Mozart family and his productivity were not. During this time, Wolfgang produced some of his greatest symphonies and operas, including *The Marriage of Figaro* in 1786.

Shortly after finishing another opera, *The Magic Flute*, Mozart was commissioned to write a requiem mass, special music for a funeral. He was driven to finish the composition. Ironically, it proved to be his own Requiem Mass. He died on December 5, 1791, at the age of 35. Because of his poverty, he was buried in a pauper’s unmarked grave.

In his short lifetime, Mozart wrote over 700 compositions. Despite his financial poverty, Wolfgang Amadeus Mozart left a rich legacy of music that earned him the title of one of the greatest musical geniuses the world has ever known.
Composer Wolfgang Amadeus Mozart
This symphony is one of Mozart’s last and it is often sad and moving.

From Symphony No 40

This is the first tune, or theme, in the symphony.

Mozart
Mozart’s last three symphonies, numbers 39, 40 and 41, were written in six weeks during 1788. On the left is a picture of Mozart conducting an orchestra.

Amazing pianos
Ever since the piano was invented, there have been many weird and wonderful ones made. You can see some on the right. A piano that could also be used as a table, made about 1850. A “twin semi-cottage” piano (made about 1850) had two keyboards for two players. A “harp piano” made in 1857.
Ludwig van Beethoven (BAY-toe-venn) was born in Bonn, Germany, on December 16, 1770. From a very early age, he showed a talent for music; he learned to play the piano and violin from his father, who was a singer.

Beethoven’s love of music sparked his desire to devote himself to becoming the best musician he could be. By age eleven, he had already written his first composition. By the time he was thirteen years old, he was appointed assistant organist for the court in Bonn. He began to earn money as a musician, composing and playing the organ, harpsichord, and viola. When Beethoven was seventeen, he traveled to Vienna for study; while there, he performed for a delighted thirty-year-old Mozart. Mozart was impressed by Beethoven’s talent and allowed Ludwig to study music with him in Vienna. Mozart felt that Beethoven would give the world important music, music “worth listening to.”

In his early twenties, Beethoven left Bonn for Vienna, the cultural capital of Europe, and settled there to teach, compose, and perform. A famous composer of the time, Franz Joseph Haydn, invited Beethoven to be his student. Beethoven was well-known as a virtuoso pianist for a long time before people began to recognize him as a composer. Early in his career, people thought his compositions were too strong, too forceful, and hard to understand. However, when his recognition came, he was treated as an equal to those who paid him money to write music.

Beginning in the late 1790’s, Beethoven began to lose his hearing. By the age of forty, he was almost totally deaf. This hearing loss affected his personality. He became irritable. His condition tormented him and forced him to abandon his playing of the piano and to devote himself totally to writing music. One of his greatest works, Ninth
Symphony (Choral), was written when he was deaf. He died on March 26, 1827, in Vienna, Austria.

Ludwig van Beethoven was best known for his instrumental musical compositions, including symphonies, quartets, sonatas, and concertos. The classical techniques and the experimentation with romantic tone qualities of his musical style belonged to both the Classical and Romantic musical times. His compositions influenced many generations of composers. He showed them a new freedom to express themselves. Music became music to listen to for its own sake, for pure enjoyment, not connected to purposes that were religious, social, or instructional.
Composer Ludwig van Beethoven
This is from the ninth symphony, called the Ode to Joy. It was the first one ever to use a choir. The words are by the poet Schiller.

By the time it was performed Beethoven was too deaf to hear the music or the applause.

Beethoven
Appreciating Ludwig van Beethoven

Background Information:
♫ Beethoven was a composer at the end of the Classical period (1750-1827).
♫ By the age of forty, Beethoven was almost completely deaf.
♫ One of his most famous works was written when he was deaf.
♫ Though he is included in the Classical period, he led many other musicians into the Romantic period. His music opened a stronger expressive style. In addition, the focus of music became more of a source of pure enjoyment, rather than for purposes of religion or instruction.
♫ Because of his deafness, Beethoven became very temperamental. His demeanor was often described as eccentric.
♫ Beethoven’s Ninth Symphony was written when he was almost completely deaf.

Ideas for teaching Beethoven:
♫ Read Beethoven Lives Upstairs by Barbara Nichol (see Bibliography for more information).
 ♫ Discuss his eccentricities.
 ♫ Discuss how amazing it is that he could compose music by feeling the vibrations of the sound waves.
 ♫ Discuss the miraculous abilities that God gives to the human brain that when one of the senses is harmed, the others tend to take over for it.
 ♫ Discuss the idea that through the work of this man, we can come to praise God with the words that we have put to the tune of the Ninth Symphony.
♫ Listen to the Ninth Symphony and other symphonies of Beethoven during appropriate times in the classroom.
Franz Schubert (SHOE-beart) was born in Liechtenthal, near Vienna, Austria, in January, 1798. It was a time when war was much a part of everyday life. Probably one of the first musical performances ever heard by the infant Franz was when he was just over two months old. It was the military music accompanying soldiers as they passed his house on their way to defend the city from Napoleon’s army.

The Schubert household was always filled with music. Franz, his father, and his two brothers often formed a string quartet to entertain family and friends. By the time Franz was six, he could play the violin, the piano, and the viola.

Schubert’s early education became the task of his father, his brother Ignaz, and the organist of the Liechtenthal Church. At age 11, Schubert was accepted at Vienna’s famous choir school, the Imperial Konvikt, and he was given a general education and training in music. Schubert attended the school until he was seventeen years old. While at this school, he was surrounded by the music he loved, and he continued to develop and share his talent. However, musical composition was not taught at the school, so what he learned about composing he learned on his own. Those in charge of the school saw Franz had talent and arranged for him to study composition outside the school with Antonio Salieri, a great opera composer. The young Schubert wrote his first opera and his first symphony when he was sixteen.

Although Schubert wrote many types of compositions, such as symphonies and music for string quartets, he is probably best known for his lieder, or songs. He composed his first song in 1811, when he was fourteen years old. In his lifetime, he wrote at least six hundred of them! They were extremely popular with the people of Vienna. He has often been called the “Father of the Lied.”
From his earliest years, Schubert loved to spend time with his friends. He loved to play piano so others could sing and dance. Everyone was tired of the sadness brought about by war; they wanted to forget reality. They wanted to be entertained with song and dance. He was, quite understandably, the “life of the party!”

In 1828, at the age of thirty-one, Schubert became ill and died. One of his last wishes was to be buried by Beethoven, who had died the year before. He was granted his wish, with honor. In his short life, he had written more than a thousand pieces that were greatly loved by admiring listeners!
This symphony, Schubert's eighth, only has two movements.
It is thought he didn't finish it because he got tired of it.

It wasn't performed until 37 years after Schubert's death.

Schubert's statue in Vienna, Austria.

Allegro moderato
Composer Biographies
Peter Ilich Tchaikovsky

Acknowledged as the greatest composer in Russia and one of the great composers in the world, Peter Ilich Tchaikovsky (chi-KAWF-skee) was truly a composer for the people. Great masses of people throughout the world, not just the rich and privileged, listened to his music. His music reflected not only his own powerful emotions and his Russian patriotism, but also feelings that were (and are) common to all of humanity.

On May 7, 1840, Peter Ilich Tchaikovsky was born in a Ural Mountains settlement in Russia, where his father was a mining inspector. His mother sang many types of songs to him, from folk songs to operatic arias. He began playing piano at age five; he loved to play. When Peter was eight, his family moved to St. Petersburg, a place where Peter could be exposed to a rich cultural and educational background. He spent much of his time composing songs on his piano. His parents didn’t think he could earn a living in music, so they sent him to a school to prepare him for service in the government.

As his parents wished, Peter grew up to become a law clerk for the government. He relegated music to a hobby. Eventually, Tchaikovsky left his job and began to study music in St. Petersburg full time when he was twenty-three. When he graduated, he began to teach music at the Moscow Conservatory. Peter continued to do so for about twelve years, until his life was changed by a wealthy woman, Nadeszhda von Meck. She loved his music and agreed to support him so he could spend all his time composing music. They were never to meet but they wrote letters faithfully to one another for many years.

Tchaikovsky’s compositions are many and varied, and include symphonies, symphonic poems, operas, concertos, ballets, songs, and other works. His work is dramatic and filled with emotion. Many of
his pieces reflect the influence of Russian folk music. He also
developed quite a reputation as a traveler, conducting orchestras in
many countries other than his native Russia.

Tchaikovsky loved Russia, although there were things about it that
bothered him. He saw the harsh contrast between the lives of the
ruling class and the rest of the people. His music served well to bring
these people together, instead of pointing out their differences. He
loved humanity, consistently showing a concern for others, regardless
of their position in life. The composer also loved children. Many
youngsters, both of his own family and not, called him Uncle Peter.
Shortly after conducting the premiere of his Sixth Symphony, he died
in St. Petersburg on November 6, 1893.
Composer Peter Ilich Tchaikovsky
Swan Lake is a ballet for which Tchaikovsky wrote the music in 1877. It is about some swans which turn into beautiful maidens.

This tune is for the first appearance of the swans.

Tchaikovsky
Composer Biographies

Sergei Prokofiev

Born in the Ukraine on April 23, 1891, Sergei Prokofiev (Praw-KAW-fee-eff) demonstrated his musical ability from an early age. When he was four, he began studying piano with his mother. He composed his first piano work at five. He wrote an opera by age nine, a symphony by age twelve, and won composition prizes as a teenager. During his teen years, he enrolled at the St. Petersburg Conservatory. He wrote many compositions while there, including his first two piano concertos. By the time Prokofiev graduated in 1914, he was a "controversial" figure because his compositions were so dissonant.

Because of the revolutionary times in Russia, Prokofiev left for the United States in 1918. He premiered some of his greatest works while there, his Third Piano Concerto and the opera, Love for Three Oranges. He was well-respected and appreciated. In the 1920s, he moved to Paris and continued to compose.

Prokofiev stayed in Paris until 1936, the same year in which he composed Peter and the Wolf, a story for a narrator and orchestra. He returned to what was then the Soviet Union, and settled in Moscow, Russia. Because he was now supported by the government, he realized that he needed to compose for a wide public audience. He created such memorable works as: Romeo and Juliet and Cinderella for ballet; the Fifth Symphony; film scores, such as Ivan the Terrible; and operas, including the dramatic War and Peace.

Quite often, the compositions Prokofiev wrote throughout his career were filled with humor, charm, beautiful melodies, rhythmic vitality, percussion instrumentation, imagination, and purpose. He attracted a wide, appreciative audience. He also was a talented pianist and frequently performed his own concertos and piano solos.

In 1948, Soviet officials thought Prokofiev's music was too dissonant, too unharmonious. They accused him of composing without the
ideals of the Communist Party in mind. These later years were filled with illness and frustration. He died of a stroke on March 5, 1953. He had been the leading Russian composer of his time.
Composer Sergei Prokofiev
Music Curriculum
Tips For Devotional Singing

♪ Try to have students sing note values correctly. If a note should be held for three beats, hold it for three beats. Point out that certain notes need to be held longer than others. Teach them to tap their foot to make sure they hold the note long enough.

♪ Before starting each song, give the pitch and have students sing the pitch.

♪ Sing some songs a cappella. Give the pitch at the beginning and check your pitch at the end.

♪ Give students a pitch vocally and sing the song on that pitch.

♪ Between verses, give enough of a pause for a breath, but not such a long pause that the students don’t know when to start.

♪ Practice directing cues, at least for beginning and ending beats.

♪ Remind students to sing expressively: spirited on praise songs and prayerfully on prayerful songs.

♪ Have students sing in small groups. The one who picks the song can pick some friends to sing with them, or the one who picks the song can pick name cards out of the teachers’ basket for small groups.

♪ Have students whisper the song into the ear of the pianist. Have the pianist play the first line and allow students to guess the song.

♪ Display flash cards in singing area and have students choose an appropriate tempo for a song.

♪ Display flash cards in singing area and have students choose the appropriate dynamics for a song.

♪ Have students clap along to the rhythm.

♪ Have students hum, la, or oo to a verse of the song, or while others are singing.

♪ Point out dynamics markings in Psalter numbers, etc.
Tips for Teaching Rhythm Band

♪ When handing out instruments, have students come up in a line and pick up instruments while a piece of music is being played. As they pick up their instruments, they start to play the rhythm as they go back to their seats. Reverse this as they hand in their instruments.

♪ Have students count a steady beat on some songs. (Example: for \( \frac{4}{4} \) time, count 1, 2, 3, 4.) On other songs, have students play the beat of the rhythm of the song.

♪ Always expect performance etiquette. Have students keep instruments quiet until it is time to play. Instruments should be kept at their sides until the conductor gives the signal to raise the instruments. (Then, students should wait for the signal to play before making any sound.) When the song is finished, hands should return to their side.

♪ When counting and playing rhythms, try to have students play the stressed beats only on a song. For example, on a song with \( \frac{3}{4} \) time, have students play on 1, rest on 2, and 3. When students are “resting,” have them count the rhythm in the air. (Example: Hit sticks on 1, hit air on 2, 3.)

♪ When counting and playing rhythms, try to have some students play the stressed beats and other students play the unstressed beats. For example, on a song with \( \frac{3}{4} \) time, have the sticks play on 1, and the bells on beats 2 and 3.

♪ Always count the rhythm.

♪ As students get older, show students the notated music as they play. Point out the rhythm as they play.

♪ Enjoy the time that you do rhythm band. Have fun trying new things. Have students suggest different variations.

♪ If possible do rhythm band at the end of the day.

♪ Take an aspirin before.
Music Curriculum
Quick Games To Use To Teach Music

♫ Guess That Song: Divide students into small groups. Have students in one group tap, clap, or play the rhythm of a familiar song. When the song is finished, the first person to guess it wins a point. Keep playing taking turns leading the rhythm.

♫ Cacophony Without Laughing: Divide the students into groups of four or five. Choose one group to start. Have the others turn their backs to the group. Give each person in the group a card with the name of a song written on it. On cue, have each child in the group sing their own song. At the end, have students guess which song the students were singing. Students who pick the correct song get a point. Students whose song was guessed get a point. Any student who laughs loses a point. Take turns so that each group gets a chance.

♫ Add A Rhythm: Have students seated in a circle. Have one student play a short (four beat) rhythm. The next student plays that rhythm and adds a short rhythm. Continue passing and adding onto the rhythm until there is a miss. Then start over.

♫ Human Xylophone: Choose a group of eight students. Have the eight students stand in a line. Have the first person in line sing a low note and hold it. Have the next person in the line sing the next higher note on the major scale, and continue down the line. Once students have their pitch, have them hold out their hand. Have the other students walk past and tap the hand. When a student’s hand is tapped, the student should hold the note and continue to hold his note until his hand is released. (If students get really practiced at this, they could even tap out a song.)
😊😊 Listen For Your Song: Choose three familiar songs. Write the name of the one song on enough index cards for your entire group. Place all of the cards in a basket. Have each student choose a card, keeping it hidden from the others. Give the students the signal to start. Each person begins singing his song and walking around the room. As the students find others who are singing their song, they should link arms until they have formed three separate groups.

➢ Songs of Animal Sounds: Seat the group in a circle. Choose a simple, well-known song or nursery rhyme and sing it through once. Divide the players into smaller groups of two or three and let each group think of an animal sound that can be used to sing the song. Have them try it out to see if it works, and make sure each group has chosen a different sound. As the conductor, point to each group, asking them to sing just one line in their chosen animal sound. The aim is for them to sing it in the right time and rhythm. Ex. Point to Group A for line 1, Group B for line 2, etc.

➢ Games with this symbol are good for ice-breakers and warm-ups. 😊😊 Games with this symbol are good for getting children into groups.
Staff Chart

The staff chart can be used for many of the lessons included in the curriculum. To make your staff chart, follow the directions below:

♫ Make enough copies of the staff lines to make the staff chart as long as you want it.
♫ Make overhead copies of the treble and bass clef. Make several overhead copies of the notes and rests.
♫ Tape the copies of the staff lines together so that you have one long strip. Overlap the pages so that the lines are continuous. (I used four copies for each.)
♫ Laminate the staff lines so that you can tape or write with a dry erase marker without damaging the chart.
♫ Cut the clef symbols and the notes so that they are easy to handle and tape on. You don’t need to cut the shape of the symbols you can leave a clear margin around them.
♫ Use scotch tape to attach the symbols to the chart.
The Staff
Note Name Cards

Treble Clef

Bass Clef

Whole Rest

Half Rest
<table>
<thead>
<tr>
<th>Sixteenth Rest</th>
<th>Eighth Rest</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Dotted Quarter Note
Dotted Half Note
Whole Note
Eighth Note
<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sharp</strong></td>
<td><strong>Key Signature: G Major</strong></td>
</tr>
<tr>
<td>♯</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Flat</strong></td>
<td><strong>Key Signature: D major</strong></td>
</tr>
<tr>
<td>♭</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Key Signature: A♭ Major

Key Signature: D♭ Major

Key Signature: G♭ Major

Key Signature: C♭ Major
Flash Cards for Dynamics and Tempo

accelerando
ritardando

fortissimo (ff)

forte (f)
mezzo forte (mf)

piano (p)

messopiano (mp)
pianissimo (pp)
staccato
legato
fermata

largo

andante
moderato

allegro

presto
crescendo (<)

decrescendo (>)

diminuendo (>)
The Body Scale

1. (Hands on knees)
2. (Hands on thighs)
3. (Hips)
4. (Waist)
5. (Chest)
6. (Shoulders)
7. (Head)
8. (Sky)
The Keyboard
Circle of Fifths
This chart shows all of the key signatures and their names.
Snare Drum

Kettle Drums

Triangle

Bass Drum
Tuba

French Horn

The Trumpet

The Trombone
LITTLE BO PEEP

1. Little Bo-Peep has lost her sheep, And can't tell where— to find them; Leave them alone, and they'll come home, Wagging their tails behind them.

2. Little Bo-Peep fell fast asleep, And dreamt she heard them bleating; When she awoke, she found it a joke, For they were still a fleeting.

3. Then up she took her little crook, Determined for to find them; What was her joy to see them there, Wagging their tails behind them.
TWINKLE, TWINKLE, LITTLE STAR

Jane Taylor 1806

English

1. Twinkle, twinkle, little star, how I wonder what you are. Up above the world so high, like a diamond in the sky, Twinkle, twinkle, little star, how I wonder what you are.

2. When the blazing sun is gone, When he nothing shines upon, Then you show your little light, Twinkle, twinkle all the night, Twinkle, twinkle, little star, How I wonder what you are.

3. Then the traveller in the dark, Thanks you for your tiny spark, He could not see where to go, If you did not twinkle so, Twinkle, twinkle, little star, How I wonder what you are.

4. In the dark blue sky you keep, Often through my curtains peep, For you never shut your eye, Till the sun is in the sky, Twinkle, twinkle, little star, How I wonder what you are.
1. Sing a song of six-pence, a pocket full of rye,
Four and twenty black-birds baked in a pie;
When the pie was opened, the birds began to sing,
Wasn't that a dainty dish to set before the King?

2. The King was in his counting house,
   Counting out his money,
The Queen was in the parlour,
   Eating bread and honey,
The maid was in the garden,
   Hanging out the clothes,
There came a little blackbird
   And pecked off her nose.

End of story:
They sent for the king's doctor
   Who sewed it on again,
And he sewed it on so neatly,
   The seam was never seen.
BRAHMS’ LULLABY

Karl Simrock

Johannes Brahms

Lullaby and good-night, with roses be
dight, With lilies be—spread is—

baby’s wee bed; Lay thee down now and
rest, May thy slumber be blessed; Lay thee
down now and rest, May thy slumber be blessed.
Oh where, oh where has my little dog gone? Oh where, oh where can he be? With his ears cut short and his tail cut long, Oh where, oh where can he be?
SIX LITTLE DUCKS

1. Six little ducks that I once knew,
   Fat ones, skin-ny ones, fair ones too, But the
   one lit-tle duck with the feath-er on his back,
   He led the oth-ers with a quack, quack, quack!
   Quack, quack, quack, quack, quack, quack!
   He led the oth-ers with a quack, quack, quack!
LITTLE BOY BLUE

1760

E          C7          E          C7

Little Boy Blue, come blow—your horn, The

F          G7          C7

sheep's in the meadow, the cow's in the corn.

F          Bb          C7          E

Where is the boy who looks after the sheep? He's

Bb          Gm          C7          E

under the haystack, fast a-sleep.
MARY HAD A LITTLE LAMB

1. Mary had a little lamb,
   little lamb, little lamb, Mary had a
   little lamb, Its fleece was white as snow

2. And everywhere that Mary went,
   Mary went, Mary went,
   Everywhere that Mary went
   The lamb was sure to go.

3. It followed her to school one day...
   Which was against the rule.

4. It made the children laugh and play...
   To see a lamb at school.

5. And so the teacher turned it out...
   But still it lingered near.

6. And waited patiently about...
   Till Mary did appear.

7. "Why does the lamb love Mary so?"
   The eager children cry.

8. "Why, Mary loves the lamb, you know."
   The teacher did reply.
Hickory dickory dock, The mouse ran up the clock. The clock struck one, the mouse ran down, Hickory dickory dock.
1. Jack and Jill went up the hill, To
fetch a pail of water; Jack fell down and
broke his crown, And Jill came tumbling after.

2. Up Jack got and home did trot
   As fast as he could caper,
   Went to bed to mend his head
   With vinegar and brown paper.

3. Jill came in and she did grin
   To see his paper plaster,
   Mother, vexed, did scold her next,
   For causing Jack’s disaster.
School is Out

Key of $G$
Transpose: Keys of A, Eb

School is out! School is out! We can run and play about.

School is out! School is out! Johnny wants to catch a trout!
POP! GOES THE WEASEL

presto

D A7 D A7 D

All around the cobbler’s bench, The monkey chased the weasel. The monkey thought ‘twas all—in fun, POP! goes the weasel.

Suggestions:
1. Roll hands while singing, clap on POP.
2. Walk in circle, fall on POP.

Actions:
a) make circle in air with finger  b) chase one hand with the other hand  c) hands at either side of head, rock sideways  d) clap
Lightly Row

FOLK SONG

Moderato

\[ p \text{ Light-ly row, light-ly row, O'er the roll-ing waves we go.} \]

\[ 2 \text{ Look out for that big old wave! It could put us in our grave!} \]
Church Bells

Key of ________

Slowly

\[ \text{Soft and low, sweet and low,} \]

\[ \text{Hear the church bells nightly go.} \]

Duet Part
LAZY MARY

1. Lazy Mary, will you get up, Will you get up, will you get up? Lazy Mary, will you get up, Will you get up today?
BAA, BAA, BLACK SHEEP

Baa, baa, black sheep, have you any wool?

yes, sir, yes, sir, three bags full;

One for my master, one for my dame, And

one for the little boy who lives down the lane.
I HAD A LITTLE NUT TREE

1797

I had a little nut tree, nothing would it bear,
But a silver nutmeg and a golden pear. The
King of Spain's daughter came to visit me, And
all—for the sake of my little nut tree.
BUMBLEBEE
(Fingerplay)
Bumblebee was in the barn,
(circle finger in air)
Carrying his dinner under his arm.
(circle finger closer to child)
Bzzzzzzzzzzzzzzzzzzz
(gently poke child)
WHERE IS THUMBKIN?
(Tune: Are You Sleeping?)

1. Where is Thumb-kin? Where is Thumb-kin?

2. Here I am, here I am; How are you to-day, sir?

3. Ver-y well, I thank you. Run a-way, run a-way.

4. Pointer
5. Tall Man
6. Ring Man
7. Baby
8. All the Men

Suggestion: Use with right hand, left hand, right foot, left foot.

Actions:
a) place hands behind back  b) show one thumb, then other  c) bend one thumb
d) bend other thumb  e) wiggle thumbs away, one at a time
ALL ABOUT圆子

圆子是专为使歌曲能够由不同的个人或团体同时演唱而特别创作的歌曲。最好在尝试演唱前先学习歌曲。

圆子可以由乐谱所指示的任何数量的声部演唱，但任何圆子都可以由两部分演唱。在三部分圆子中（如“Three Blind Mice”，“Row Row Row Your Boat”和“Frere Jacques”），只需两个人即可完成。

决定如何安排不同的部分进行演唱。每个部分的歌手在开始点唱前应该知道自己的演唱部分。

如果朋友是经验丰富的歌手，他们可以同时开始和结束一首圆子。这可以由一个团队完成，在开始时，然后其他人分别按照他们的编号在音乐中指示的开始点唱。每个部分继续唱到结束，然后回到开始部分。当所需次数到达时，与信号，每个人都唱着同样的音符，然后停止唱歌。效果非常戏剧性。

Three Blind Mice

Moderate

1. C G(7) C G(7) C

Three blind mice!

2. G(7)

See how they run!

3. C

They all ran after the farmer's wife, Who cut off their tails with a carving knife. Did you ever see such a sight in your life As three blind mice?
The Mulberry Bush

1. Here we go round the mul-berry bush, The mul-berry bush, the mul-berry bush.
2. This is the way we wash our clothes, We wash our clothes, we wash our clothes.
3. This is the way we i-ron our clothes, We i-ron our clothes, we i-ron our clothes.

(1) mul-berry bush. Here we go round the mul-berry bush So
(2) wash our clothes. This is the way we wash our clothes So
(3) i-ron our clothes. This is the way we i-ron our clothes So

4. This is the way we scrub the floor, etc. So early Wednesday morning.
5. This is the way we mend our clothes, etc. So early Thursday morning.
6. This is the way we sweep the house, etc. So early Friday morning.
7. This is the way we bake our bread, etc. So early Saturday morning.
8. This is the way we go to church, etc. So early Sunday morning.
“Ten Little Indians” is essentially a children’s counting song. It was written in the 1860s by Septimus Winner, who also wrote “Oh Where, Oh Where Has My Little Dog Gone?” (see page 86). Children can use the fingers of both hands to keep track of the Indian boys as they sing.

TEN LITTLE INDIANS

Spirited

F Gm Am Bb

4 4 4 4 4 4 6 8 8 6 4
One little, two little, three little Indians,
Ten little, nine little, eight little Indians,

C Gm Am C(7) F Gm

5 5 5 5 5 5 3 5 5 3 1 4 4 4 4 4 4
Four little, five little, six little Indians, Seven little, eight little,
Seven little, six little, five little Indians, Four little, three little,

Am Bb C Bb Am C(7) F

9 8 8 4 8 6+ 6+ 6 5 4
nine little Indians, Ten little Indian boys.
two little Indians, One little Indian boy.
OVER IN THE MEADOW

Olive A. Wadsworth 1800s

1. Over in the meadow, in the sand in the sun, Lived an old mother toad-ie and her lit-tle toad-ie one. "Wink!" said the moth-er; "I wink!" said the one, So they winked and they blinked in the sand in the sun.

2. Over in the meadow, where the stream runs blue, Lived an old mother fish and her little fishes two. "Swim!" said the mother; "We swim!" said the two, So they swam and they leaped where the stream runs blue.

3. Over in the meadow, in a hole in a tree, Lived an old mother bluebird and her little birds three. "Sing!" said the mother; "We sing!" said the three, So they sang and were glad in a hole in the tree.

4. Over in the meadow, in the reeds on the shore, Lived an old mother muskrat and her little rattles four. "Dive!" said the mother; "We dive!" said the four, So they dived and they burrowed in the reeds on the shore.

5. Over in the meadow, in a snug beehive, Lived a mother honey bee and her little bees five. "Buzz!" said the mother; "We buzz!" said the five, So they buzzed and they hummed in the snug beehive.

6. Over in the meadow, in a nest built of sticks, Lived a black mother crow and her little crows six. "Caw!" said the mother; "We caw!" said the six, So they cawed and they called in their nest built of sticks.

7. Over in the meadow, where the grass is so even, Lived a gay mother cricket and her little crickets seven. "Chirp!" said the mother, "We chirp!" said the seven, So they chirped cheery notes in the grass soft and even.

8. Over in the meadow, by the old mossy gate, Lived a brown mother lizard and her little lizards eight. "Bask!" said the mother, "We bask!" said the eight, So they basked in the sun on the old mossy gate.

9. Over in the meadow, where the quiet pools shine, Lived a green mother frog and her little froggies nine. "Croak!" said the mother, "We croak!" said the nine, So they croaked and they splashed where the quiet pools shine.

10. Over in the meadow, in a sly little den, Lived a gray mother spider, and her little spiders ten. "Spin!" said the mother; "We spin!" said the ten, So they spun lacy webs in their sly little den.
Can there be anyone who doesn't know this song? But how many people are aware that it was written by two sisters, Mildred and Patty Hill (it was originally called "Good Morning to All"), and that they made a small fortune from its eight measures of music? It's fun to be the birthday person and have your friends sing the song to you... and it's also fun to sing it to a dear friend when he or she is celebrating a birthday.

Words and Music by Mildred Hill and Patty Hill

Firmly

\[ \text{F} \quad \text{C(7)} \]

Hap - py birth - day to you, Hap - py

\[ \text{mf} \]

2 1 5 4 1 1 8 6 4

birth - day to you, Hap - py birth - day, dear

Bb Bbm F/C C(7) F

3 2 6+ 6+ 6 4 5 4

(name.)... Hap - py birth - day to you.
Key of __________

Moderato

Our neigh-bors had a don-key who al-ways used to bray,

"He-haw, He-haw," is all that he could say.
SHOO FLY
(Key of C Major)

*Note: Each piece in the book is built on notes of the scale, and all pieces begin and end on a member of the tonic chord.*

Allegro

\[ \text{Shoo-fly, Don't bother me! Shoo-fly, Don't bother me!} \]

\[ \text{Shoo-fly, Don't bother me! I belong to company G!} \]

\[ \text{Boy, oh boy, oh boy! I feel like a morning star.} \]

\[ \text{Boy, oh boy, oh boy! I feel like a morning star.} \]
THE ERIE CANAL
(Key of G Minor)

Allegro

I've got a mule; her name is Sal,
Fifteen miles on the Erie Canal. She's a

good old worker and a good old pal,
Fifteen miles on the Erie Canal, we've

hauling some barges in our day,
Filled with lumber, coal and hay. And

we know every inch of the way From Albany to Buffalo.
THE TRAIN

S.N. S. Nipp

The wheels of the train go round and round,
Click-ety clack, click-ety clack.

The wheels of the train go round and round,
Click-ety, click-ety clack.

2. The engineer toots his horn,
   Toot... (pull imaginary cord in rhythm)

3. The crossing gates come right down,
   Clang... (arms up, elbows bent, hands move down toward each other and back up in rhythm)

4. The people on the train get bumped around,
   Bumpety bump... (body moves up and down)

Actions:
a) arms at side, elbows bent, move arms forward and back in circular motion
REACH FOR THE SKY

P.B. Pam Beall

Clap your hands, touch your toes,

Turn around and put your finger on your nose.

Flap your arms, jump up high,

Wiggle your fingers and reach for the sky.
1. There was a farmer had a dog and Bingo was his name-o. B-I-N-G-O, B-I-N-G-O,

B-I-N-G-O, and Bingo was his name-o.

2. ...(Clap)-I-N-G-O...
3. ...(X)-(X)-N-G-O...
4. ...(X)-(X)-(X)-G-O...
5. ...(X)-(X)-(X)-(X)-O...
6. ...(X)-(X)-(X)-(X)-(X)...

Suggestion: Substitute child’s favorite animal and spell child’s name.

* Guitar play in E (E, A, B7)
GOOD MORNING

Good morning, good morning, and how do you do?

Good morning, good morning, I'm fine, how are you?
OLD MACDONALD HAD A FARM

1. Old Mac-Don-ald had a farm, E-I-E-I-O!
And on his farm he had some chicks, E-I-E-I-O!
With a chick, chick here, and a chick, chick there,
Here a chick, there a chick, Ev’ry-where a chick, chick,
Old Mac-Don-ald had a farm, E-I-E-I-O!

2. And on his farm he had some ducks, E-I-E-I-O.
With a quack, quack here and a quack, quack there,
Here a quack, there a quack, ev’ry-where a quack, quack,
Chick, chick here, and a chick, chick there,
Here a chick, there a chick, ev’ry-where a chick, chick,
Old Mac-Don-ald had a farm, E-I-E-I-O.

3. cow - ‘moo, moo (Repeat duck, chick sounds).
4. turkey - ‘gobble, gobble (Repeat cow, duck, chick sounds.)
5. pig - ‘oink, oink (Repeat turkey, cow, etc.)
6. donkey - ‘hee haw (Repeat pig, etc.)

Actions:
a) bob head b) flap elbows c) milk cow d) make turkey tail by hooking thumbs and spreading fingers e) push up tip of nose f) hands up to make ears

Suggestion: Old MacDonald Had a Band - Use instrument names, make their sounds and pretend to play.
Here's a baby birdie; He's hatching from his shell.

Out comes his head, and then comes his tail.

Now his legs he stretches, his wings he gives a flap.

Then he flies and flies and flies, now what do you think of that? Down, down, down, down, down, down, down. BOOM!

Actions:
a) on arms and knees, fetal position, head down  b) head pops up  c) tail pops up
d) stand up  e) flap elbows  f) flap arms  g) twirl around and around  h) fall down
ONE ELEPHANT WENT OUT TO PLAY

1. One elephant went out to play,
Out on a spider's—web one day.
He had such enormous fun,
He called for another elephant to come.

2. Two elephants went out to play...
3. Three elephants went out to play, etc.

Game: One child walks around room like an elephant. At the end of the verse, he chooses another ‘elephant’ to join behind him. At the end of each verse, the last ‘elephant’ chosen selects a new ‘elephant’. Continue until several children are imitating elephants.
1. Hush little baby, don’t say a word.
    Papa’s gonna buy you a mocking-bird.

2. If that mockingbird don’t sing,
    Papa’s gonna buy you a diamond ring.

3. If that diamond ring turns brass,
    Papa’s gonna buy you a looking glass.

4. If that looking glass gets broke,
    Papa’s gonna buy you a billy goat.

5. If that billy goat don’t pull,
    Papa’s gonna buy you a cart and bull.

6. If that cart and bull turn over,
    Papa’s gonna buy you a dog named Rover.

7. If that dog named Rover don’t bark,
    Papa’s gonna buy you a horse and cart.

8. If that horse and cart fall down,
    You’ll still be the sweetest little baby in town.
The Instruments

Arranged by Julius G. Herford

Words and Music by Willy Geisler

Choose your favorite instrument.
Learn its song.
When all know their parts, sing them together.
Can you make your voice sound like the instrument you chose?

1

The violin's ringing like love ly singing. The violin's ringing like love ly song.

2

The clarinet, the clarinet, makes doodle, doodle, doodle, doodle det. The clarinet, the clarinet, makes doodle, doodle, doodle det.

3

The trumpet is braying tata-tata

4

The horn, the horn, awakes me at morn. The horn, the horn, awakes me at morn.

5

The drum’s playing two tones and always the same tones: Five, one, one, five, five, five, five, one.

If you chose the flute, sing its song while the others hold their last pitch.

The flute’s playing sweetly with tone so clear.
Hamsters

Moderato

\( \text{f Hamsters crawl every day, All a-round their cage they play.} \)
Turtles

Slowly (largo)

f Tur-tles crawl so ver- y slow, Makes you won- der how they go.
from The Sound of Music
Words by Oscar Hammerstein II
Music by Richard Rodgers

Maria Rainer, studying to be a nun in an Austrian abbey before World War II, seemed miscast in the stern religious setting. A wise Mother Abbess instead assigned her to serve temporarily as governess for the seven motherless children of Baron von Trapp. Maria, as the world now knows—thanks to Rodgers and Hammerstein's *The Sound of Music*—married the Baron and imbued the entire family with her love of life and of music. When the Nazis forced the Trapps to flee Austria, they came eventually to America, and for years, as The Trapp Family Singers, performed their songs for audiences, until the children married and settled down in many different places. In the show, Maria (first played on Broadway by Mary Martin and by Julie Andrews in the movie) uses “Do-Re-Mi” to teach the children the musical scale. It's easy to see why it has become one of the most popular “lessons” in musical history!
Far, a long, long way to run; Sew, a needle pulling thread;
La, a note to follow sew;
Tea, a drink with jam and bread; That will bring us back to
Do - oh - oh - oh! DO, RE, MI, FA, SO, LA, TI, DO!
Scales and Chords

in all major and minor keys

by L. Köhler

C major—relative to A minor

A minor—relative to C major
(melodic)

A minor—relative to C major
(harmonic)

G major—relative to E minor

E minor—relative to G major
(melodic)

E minor—relative to G major
(harmonic)
Books of the New Testament

TRADITIONAL
Arranged by Larry Huron

Books of the Old Testament

Gen.-sis, Ex.-o-dus, Le-vi-ti-cus, Nu-mer-hs, Deu-ter-on-o-
my, Josh-u-a, Jud-ge-es, Ruth—First and Second Sam-ue-

First Kings, Sec-ond Kings, First and Sec-ond Chron-i-
cles,

E-z-r-a, Ne-he-mi-ah, E-s-th-e-r, Job, Psalms, Pro-

ve-si-as-tes, Song of Sol-o-mon, Is-a-i-ah, Jer-e-mi-

La-men-ta-tions, E-z-e-kiel, Da-niel, Ho-se-a, Joel, A-mos, O-ba-
diah, Jo-nah, Mi-ah, Na-hum, Ha-bak-Kuk, Ze-

i-ah, H-ag-gai, Zech-a-ri-ah, and the last book Mal-

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This Is the Day

1. This is the day, this is the day that the Lord has made, that the
   Lord has made; we will re-joice, we will re-joice and be
   glad in it, and be glad in it. This is the day that the
   this is the day, this is the day that the Lord has made.
2. This is the day, this is the day when he rose a-gain, when he
   rose a-gain; we will re-joice, we will re-joice and be
   glad in it, and be glad in it. This is the day when he
   this is the day, this is the day when he rose a-gain.
3. This is the day, this is the day when the Spirit came, when the
   Spirit came; we will re-joice, we will re-joice and be
   glad in it, and be glad in it. This is the day when the
   this is the day, this is the day when the Spirit came.
Music Curriculum
Bibliography

Children’s Books


Music References


Resources on Tape and Compact Disc


Benson, David M. Make a Joyful Noise, Vol 1; Psalter Selections. Illinois: David Schuler, Anvid Recording Co.


**Teacher Resources**


<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acappella</td>
<td>~Without instrumental accompaniment.</td>
</tr>
<tr>
<td>Accompaniment</td>
<td>~The musical background provided for a primary part.</td>
</tr>
<tr>
<td>Descant</td>
<td>~A melody added to another melody to provide rhythmic or harmonic interest. It is usually played or sung above the main melody of a song.</td>
</tr>
<tr>
<td>Dynamics</td>
<td>~Variations of loudness and softness in a piece of music. The following words and abbreviations indicate the volume of a piece.</td>
</tr>
<tr>
<td></td>
<td>♫ fortissimo (ff) very loud</td>
</tr>
<tr>
<td></td>
<td>♫ forte (f) loud</td>
</tr>
<tr>
<td></td>
<td>♫ mezzo forte (mf) medium loud</td>
</tr>
<tr>
<td></td>
<td>♫ piano (p) soft</td>
</tr>
<tr>
<td></td>
<td>♫ messopiano medium soft</td>
</tr>
<tr>
<td></td>
<td>♫ pianissimo (pp) very soft</td>
</tr>
<tr>
<td></td>
<td>♫ staccato notes are played sharply and disjointedly</td>
</tr>
<tr>
<td></td>
<td>♫ legato notes are played smoothly and connected</td>
</tr>
<tr>
<td></td>
<td>♫ crescendo (&lt;) gradual increase in volume</td>
</tr>
<tr>
<td></td>
<td>♫ decrescendo (&gt;) or diminuendo gradual decrease in volume</td>
</tr>
<tr>
<td></td>
<td>♫ fermata ⊗ extended tone</td>
</tr>
<tr>
<td>Genre</td>
<td>Hymn ~A song that expresses man’s praise and worship of God.</td>
</tr>
<tr>
<td></td>
<td>Praise Chorus ~A short verse of praise that is often repeated through the song.</td>
</tr>
<tr>
<td></td>
<td>Psalter ~A versification of a psalm. The psalm is often paraphrased to fit a metric pattern; however the context is from God’s word.</td>
</tr>
<tr>
<td></td>
<td>Religious ~A song of praise to God.</td>
</tr>
<tr>
<td></td>
<td>Round ~A melody sung or played by two or more musicians, each starting at a different time.</td>
</tr>
<tr>
<td></td>
<td>Scripture Songs ~A piece of scripture that is put to music. Often, the words are taken directly from scripture.</td>
</tr>
<tr>
<td></td>
<td>Secular ~Songs that do not reflect religious concepts.</td>
</tr>
<tr>
<td>Harmony</td>
<td>~The sound that occurs when two or more tones are produced simultaneously.</td>
</tr>
<tr>
<td>Instrumental</td>
<td>~Music that is made with an instrument.</td>
</tr>
<tr>
<td>Instruments, Five</td>
<td>Brass ~Instruments made of brass or other metal on which sound is produced by blowing into a mouthpiece. Pitch changes result from altering the</td>
</tr>
<tr>
<td>Families of</td>
<td>Keyboard ~Any instrument that has a keyboard. Sound is produced in a variety of ways.</td>
</tr>
<tr>
<td></td>
<td>Percussion ~A group of instruments played by shaking or striking.</td>
</tr>
<tr>
<td></td>
<td>Strings ~A group of instruments on which sound is produced by rubbing a bow against strings.</td>
</tr>
<tr>
<td></td>
<td>Woodwinds ~A group of instruments on which sound is produced by vibrating one or two reeds.</td>
</tr>
<tr>
<td><strong>Melody</strong></td>
<td>~A succession of tones having both motion and rhythm. The primary tune of a song.</td>
</tr>
<tr>
<td><strong>Meter</strong></td>
<td>~The division of the musical pulse into a recurring pattern of strong and weak pulses.</td>
</tr>
<tr>
<td></td>
<td>♩ duple meter ~A recurring pattern of one strong and one weak beat.</td>
</tr>
<tr>
<td></td>
<td>♩ triple meter ~A recurring pattern of one strong and two weak beats.</td>
</tr>
<tr>
<td></td>
<td>♩ quadruple meter ~A recurring pattern of one strong and three weak beats.</td>
</tr>
<tr>
<td><strong>Metronome</strong></td>
<td>~An instrument that produces a specific number of clicks per minute. Each click represents one beat.</td>
</tr>
<tr>
<td><strong>Pitch</strong></td>
<td>~The highness or lowness of a sound or note.</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>~The pattern of accent, meter, and tempo in a song.</td>
</tr>
<tr>
<td><strong>Staff</strong></td>
<td>~A set of five parallel lines on which music is notated. The five lines and the four spaces between the lines, and the spaces above and below the lines indicate the pitch.</td>
</tr>
<tr>
<td><strong>Clef</strong></td>
<td>♩ bass ~A sign that locates a particular pitch on the staff. (Bottom staff)</td>
</tr>
<tr>
<td></td>
<td>♩ treble ~A sign that locates the note f on the fourth line of the staff. (Top staff)</td>
</tr>
<tr>
<td><strong>Grand Staff</strong></td>
<td>~The set of two staffs consisting of treble and bass notation.</td>
</tr>
<tr>
<td><strong>Interval</strong></td>
<td>~The musical distance between two pitches.</td>
</tr>
<tr>
<td></td>
<td>♩ half step ~A half step is the smallest interval on the piano. It is the distance from any key to the key immediately above or below.</td>
</tr>
<tr>
<td></td>
<td>♩ whole step ~A whole step is the same as two half steps. On the key board, there will be one key between the two pitches that are a whole step apart.</td>
</tr>
<tr>
<td><strong>Key Signature</strong></td>
<td>~The number of sharps or flats present on a staff. It appears at the beginning of a piece or section and indicates the key of a song.</td>
</tr>
<tr>
<td></td>
<td>♩ flat (♭) ~A sign on the staff that indicates that a note should be played or sung one half step lower than the specified note.</td>
</tr>
<tr>
<td></td>
<td>♩ natural (♮) ~A sign on the staff that nullifies the effect of a sharp or flat.</td>
</tr>
<tr>
<td></td>
<td>♩ sharp (#) ~A sign on the staff that indicates that a note should be played or sung one half step higher than the specified note.</td>
</tr>
<tr>
<td><strong>Measure</strong></td>
<td>~A division in written music that shows the metric pattern. The measures are created by bar lines placed before the accented pulse.</td>
</tr>
<tr>
<td><strong>Note</strong></td>
<td>~The musical symbol that is placed on the staff to indicate pitch and rhythmic patterns. (See chart in third and fourth grade lessons)</td>
</tr>
<tr>
<td></td>
<td>♩ whole note</td>
</tr>
<tr>
<td></td>
<td>♩ half note</td>
</tr>
<tr>
<td></td>
<td>♩ quarter note</td>
</tr>
<tr>
<td></td>
<td>♩ eighth note</td>
</tr>
<tr>
<td></td>
<td>♩ sixteenth note</td>
</tr>
<tr>
<td><strong>Octave</strong></td>
<td>~The interval between two tones having the same name and located eight notes apart.</td>
</tr>
<tr>
<td>Rest</td>
<td>~A musical symbol that is placed on the staff to indicate a rhythmic pause in the music.</td>
</tr>
<tr>
<td>--------------</td>
<td>--------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>whole</td>
<td>(See chart in third and fourth grade lessons)</td>
</tr>
<tr>
<td>half</td>
<td></td>
</tr>
<tr>
<td>quarter</td>
<td></td>
</tr>
<tr>
<td>eighth</td>
<td></td>
</tr>
<tr>
<td>sixteenth</td>
<td></td>
</tr>
<tr>
<td>Scale</td>
<td>~A series of eight notes in ascending or descending order according to a specified pattern of intervals.</td>
</tr>
<tr>
<td>Major scale</td>
<td>~A scale with an interval pattern of five whole steps and 2 half steps. The half steps always occur between the third and fourth tones and the seventh and the first tones of the scale. (See scales in teacher materials)</td>
</tr>
<tr>
<td>Minor scale</td>
<td>~A scale with an interval pattern of five whole steps and 2 half steps. The half steps usually occur between the second and third tones and the fifth and sixth tones of the scale; however, the interval patterns vary. (See scales in teacher materials)</td>
</tr>
<tr>
<td>Time Signature</td>
<td>~The set of numbers at the beginning of a piece of music. The top number tells how many counts to a measure, the lower number tells which note value represents one beat.</td>
</tr>
<tr>
<td>Tempo</td>
<td>~The speed of the pulse (or rhythm) of a song.</td>
</tr>
<tr>
<td>largo</td>
<td>broad, very slow</td>
</tr>
<tr>
<td>andante</td>
<td>moderately slow</td>
</tr>
<tr>
<td>moderato</td>
<td>moderate</td>
</tr>
<tr>
<td>allegro</td>
<td>fast</td>
</tr>
<tr>
<td>presto</td>
<td>quick, lively</td>
</tr>
<tr>
<td>ritardando</td>
<td>gradually becoming slower</td>
</tr>
<tr>
<td>accelerando</td>
<td>gradually becoming faster</td>
</tr>
<tr>
<td>Unison</td>
<td>~All voices or instruments singing or playing the same pitch.</td>
</tr>
<tr>
<td>Vocal</td>
<td>~Music made with the voice.</td>
</tr>
</tbody>
</table>